

International Bank Note Society Journal



Book Review — **Collecting Confederate Paper Money:
A Complete and Fully Illustrated Guide to all
Confederate Note Types and Varieties...** page 29

Volume 44, No. 4 , 2005



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I.B.N.S. Journal

Volume 44, No. 4, 2005

Editor, Steve Feller

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President's Message

Dear Members,

It was recently brought to my attention that a seller in a well known on-line auction site was promoting his banknotes with the claim that he used the grading standards of the I.B.N.S. This seller was not a member of the I.B.N.S. and his bank notes were note graded according to I.B.N.S. standards.

What is interesting about this case is that people outside the I.B.N.S. are referring to our standards. This is because the I.B.N.S. is the paramount organization in the sphere of world paper money. That someone should bother to claim they are using our standards is a compliment to the I.B.N.S. and the standards we set. However, it does go to show that there are people who lack integrity and this is something to which we should always be alert.

When on-line auctions commenced, many people were concerned that traditional dealers would be disadvantaged by the new technology. However, on-line selling, whether by auction, on-line store, or simple availability of lists, has simply become another medium by which many of the best known banknote dealers have found a way to sell their stock.

I encourage all members to deal with those they trust and if a dealer is an I.B.N.S. member, there will be no doubt of their trustworthiness. If you have any doubt about someone selling bank notes, contact an I.B.N.S. Secretary and find out if that person is a member of the I.B.N.S.

May your collection grow!

Peter Symes
President



Editor's Column



Two of my friends in the bank note world passed away recently. They are Leo May and David Smith. Leo May was one of the great characters in bank notes. An

upbeat and flamboyant guy he was especially kind to my daughter Ray on many occasions. The picture of Leo in Rachel's column (page 40) was taken last March at the MPC Fest in Port Clinton, Ohio. At that time Leo had just won the pin ball contest—he was so thrilled and loved it. Known as the "Paymaster," I have good memories of receiving Fest money from him. Leo was blessed with being wonderfully outgoing and he also had a great sense of humor. His hat was a lot of fun as well.

David Smith was an Oxford professor or Don. Wonderfully curious he wrote a series of original articles for our journal on paper currencies of strange and curious places in Asia. His articles were meticulously researched and I'm sure these research articles gave David much pleasure. I loved them for their depth and clarity. A few years back I had the pleasure to visit David at Oxford where he hosted my wife Barb and me "in College." We stayed a few days at Jesus College, a lovely one of the dozens of colleges that comprise Oxford University. Alas I was looking forward to paying him another visit but it is not to be.

As we enter the New Year I wish everyone a happy new year 2006. I will be spending the first four months of this year at the University of Warwick in Coventry, England. I can always be reached at my regular e-mail address: sfeller@coe.edu. I hope to meet old friends in the UK and meet new ones as well.

Best
Regards,

Steve Feller
Editor

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Letters to the Editor

Dear Editor,

Re: Review of Collecting Confederate Paper Money: A Complete and Fully Illustrated Guide to All Confederate Note Types and Varieties by Pierre Fricke

This hard bound fully illustrated 800 page book contains both full color and enlarged black and white pictures of each of the Criswell Type notes and also some color varieties of some notes. The book contains much original information from sources including the late Dr. Douglas J. Ball. Many of the rare types have the known surviving serial numbers as well as some condition census information. Prices in several conditions are also included. When we received the book we were amazed at the valuable information contained within the pages of this important reference. We could also tell that Author Pierre Frick spent countless hours in the production of this important reference.

The book could be "The Book of the Year" because of the important information contained as well as the high quality printing and pictures. It will be a must for all collectors of Confederate States of America Notes. It takes up a prominent location in

our Numismatic Library. Visit www.smytheonline.com for more information on the book.

John, I.B.N.S. #LM132 and
Nancy Wilson
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EDITOR'S NOTE: Please see my review of this book on page 29.

Dear Editor,

Enjoyed reading Mr. Rosenman's article, *Venezuela — The First 1000 Bolivars Note*, Vol 44, No. 3.

As a Document Security Specialist, my first order of bank note paper was for the 2 bolivar notes which would replace the coin in Venezuela.

The primary source of the paper was a competitor; as I was a second source.

Our price was less expensive but we did not receive the order. Years later I learned why — but that's a story in itself!

We were asked to match the primary source's paper.

Upon inspection at our mill, it was noticed that the quality of our product could be far superior to what was provided by the competitor.

After shipment of the bank note paper from our mill, I received an urgent call to fly out — to see the bank note company client.

In the conference room, I was brought 2 sheets of printed 2 bolivar notes.

Distinctly different, I guessed that our sheet was the more clear and vibrant notes.

I was correct !!

My smiles, and that of the Mill Technical specialist, soon turned to groans as we received a lecture on "Counterfeiting"!

It seems that as poor quality as the first sheet was, bank note paper cannot deviate from run to run in manufacturing.

Therefore, our "seemingly better sheet" looked different than the initial offering in the marketplace.

Sixty thousand pounds of paper were sent back to our paper mill.

On the next try, we matched the initial sheet, and were paid for our services; and the cost of the first 60,000 lbs ?

I was a big eater !!

Some lessons are hard to swallow.

Bob Bednar, I.B.N.S. #6711
CEO
www.banknotables.com

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"I Told You it was Better in the Bahamas"

by Paul D. Walters, D.M.D. I.B.N.S. LM #150

My first article for the journal appeared several years ago in volume thirty seven, issue number one. I wrote of my favorite bank notes that I had collected from the Bahamas after traveling there in 1982. I have been telling many of you for years now how much better it is in the Bahamas and after reading this article, I hope you agree. Since November 2001, my family and I have made three visits to Nassau and several outer islands. We anticipate returning at every opportunity and hopefully it will not be long before we can visit again.

The Central Bank of the Bahamas in 1997 began issuing new redesigned bank notes with enhanced security features and with the new signature of the then current governor of the bank, Mr. Julian Francis. As always, the hunt for bank notes begins before one leaves home. I was anticipating acquiring all denominations for my collection and a few duplicates to trade with close collector friends. I was in for a surprise when I arrived in Nassau.

I had made a list of the banks on Bay Street, the times they opened, and the bank notes I wanted. I also planned on a different approach with the bank tellers when asking for uncirculated notes. I have been in many banks in many countries and it is always the same. The tellers quickly look in their cash drawers and come up with circulated notes. This time, I had planned on asking the tellers if they would do their best and check the vault for new notes. I explained to them how fanatic I am about collecting and that if

they would take the extra time to search the vaults or ask other tellers, I would buy their lunch that day. It worked!

My first stop was at Scotia Bank on the corner of Bay Street and Parliament Street. I arrived as soon as the bank opened but the lines were already here. Banking in the Bahamas is so different than banking in the U.S. Most of the banks were not open until 9:30 a.m. and closed at 3:00 p.m. This leaves little time for the average citizen to take care of banking needs. I am amazed that they are able to work as efficiently as they do. I waited patiently in line, clearly the tourist, as I was the only one with shorts, sandals, and a backpack full of souvenirs from the straw market.

When my time came to speak with the teller, I explained to him my request and my promise of lunch. He smiled, slightly shook his head, and proceeded to the vault. Upon his return, he had uncirculated half,

three, and ten dollar notes. The half dollar note was the 1974 issue, Pick number forty-two. I was hoping that the new 2001 half dollar notes would be available but they had not been released to the commercial banks in Nassau.

The three dollar note was the issue from 1984 with Governor Allen's signature and the Jubilee Portrait of QEII, pick number forty-four. This denomination is being phased out by the central bank and will not be issued after the existing supply is exhausted. The ten dollar note was the new 2000 issue with Sir Stafford Sands. The other denominations were not available in uncirculated condition at this time.

The teller had brought several bundles of the ten dollar notes. Quite unusual as I have never had the opportunity to look through a quantity like this before. I asked the teller if there was a reason for the hoard of tens. He stated that many people did not like this bank note because of the



Central Bank of the Bahamas



Scotia Bank

political past of Sir Stafford Sands. Therefore, it was not being widely circulated in Nassau.

After completing the transaction and acquiring the notes, I was true to my word. I gave the teller a thank you card I had prepared earlier with a twenty dollar bill inside. I told him to enjoy a coffee break or lunch on me. Many of you may think this is a bit much for lunch, but not in Nassau. I was also hoping on building some goodwill with this teller for future transactions.

After Scotia Bank, it was just a

few steps next door to The Royal Bank of Canada. When you enter this bank, it is a step back into time. A very stately old bank building compared to the modern Scotia Bank next door. A guard opens the door for you, there are big columns in the middle of the lobby and the teller counters line the wall, very similar to how U.S. banks appeared in the 1940's and 1950's.

I made the same inquiry and offer of lunch to this teller as I did the teller at Scotia Bank. The teller was only able to get a few uncirculated

five dollar notes for me. She had several hundred dollars in hand, but would only allow me to have ten notes in exchange. She said that the supply was short since the five dollar note was much in demand. Again, I asked about the ten dollar note. She confirmed what I had been told at the other bank, that this new note was slow in being accepted by the public. Again, true to my word, I gave her a thank you card with some funds for her to enjoy a mid-morning coffee break.

I knew I would be returning to Nassau again soon and the opportunity to develop rapport and goodwill with these bank tellers was one not to be missed. A bank note dealer once told me that a collector friend was in Nassau for an extended visit during the mid-1980's. He was searching for the previous issue fifty and one-hundred dollar notes. As he was a frequent visitor to Nassau, he would always tip the tellers when they turned up a nice fifty or hundred. I can only imagine how many Donaldson or Allen signature notes he was able to acquire. They are almost impossible to locate in any condition today.



Face and back of \$5 note of the Bahamas



Face and back of \$5 note of the Bahamas

Continuing on down Bay Street, I came upon Barclays Bank. The building looked a little dated and somewhat dirty. Nevertheless, I entered and immediately had a 1970's flashback. Bright turquoise and gold colors were everywhere, but I was not there for the decor. This was the most fortified bank I had visited. The tellers were behind what appeared to be several inches of plexi-glass. After making my inquiry, I was not successful in obtaining any bank notes. The teller did not want to give me the time of day and did not bother to even go through his teller drawer. Oh well, maybe that is why he was behind that glass.

As it was approaching the noon hour, we stopped just for a short break and then continued to a little coin shop that I had located through the internet. The Coin of the Realm is a neat little shop located in an old powder magazine on Charlotte Street just one block from Bay Street. They offer modern jewelry, coin jewelry of the Bahamas, Bahamian and British stamps, and older bank notes. The shop is owned by the Stewart family and well staffed with many helpful employees.

A very delightful lady, Mrs. Evans, offered to show me the shops' supply of bank notes. She had two albums filled with notes in a variety of condition. I immediately became oblivious to my surroundings, as I was so focused on her bank note albums. Quite a selection of circulated and uncirculated sterling issues of George V, George VI, and QEII. There were even a few 1919 issues of the early variety of sterling notes with scenes of Nassau.

I was able to purchase several four shilling, ten shilling, and one pound notes that I needed to complete my signature variety collection of the QEII issue. All wonderfully uncirculated. The George V issues were all circulated and well worn. The George VI issues were beautiful with many uncirculated notes to be had. Unfortunately for this trip, my budget was just about exhausted.

Of course, I had to ask if they had any later decimal issues or current issues. I was especially wanting any fifty or hundred dollar notes. Mrs. Evans said that most Bahamian collectors want the sterling issues but that the shop owner, Mr. Stewart, may be able to find a few decimal

issues for me. I was also told that the central bank only releases larger denominations at times when there is a high demand for cash. This usually occurs around the holidays when people from the outer islands come to Nassau to shop.

Well, after completing our purchases and saying goodbye to the employees, it was time to head to our next destination. (We became like family after more than ninety minutes here looking at notes and coins.) I had researched the Central Bank of the Bahamas and their policy concerning the issue of bank notes. Normally they do not issue notes to the public, but I had to try anyway.

A few blocks toward the center of town from the coin shop, we found the central bank, a lovely modern building surrounded by lush well maintained tropical foliage. I entered the lobby and my eyes were immediately drawn to a plaque with the issues of 1968 encased in acrylic. All denominations were represented and it was quite an impressive and appropriate display. I asked the guard at the reception desk if I could take a photo. He said that



Face and back of \$20 note of the Bahamas



Face and back of \$50 note of the Bahamas

no photos were allowed for security reasons. Understandable given that this was the main office of the central bank.

I entered the secure area where customers can make transactions. I explained my plight and the fact that I was not able to get any fifty or one hundred dollar notes from the commercial banks. I must have had a very disappointed look on my face or had come upon the one employee who was to show some sympathy. She asked me to wait and she would see what she could do. After waiting for what appeared to be forever, she returned with one fifty and one hundred dollar note. They were not uncirculated but were in a nice AU condition. I gave her my US funds and we went on our way. For face value, you can not turn down AU notes from the Bahamas. I was later told that this was indeed rare for the central bank to give anyone notes.

As we were walking back to our cruise ship, I noticed the bank offices of The British American Bank. As it was rather warm, we stopped in to enjoy the air conditioning, and to ask by chance for any new bank notes.

To my surprise the teller was able to supply me with a bundle of one dollar bills, issue 2001 with the portrait of Sir Lynden Pindling. Not a bad days work after visiting four commercial banks, the central bank, and a retail coin shop. Time to enjoy the rest of the vacation relaxing by the pool and planning our return trip.

The return trip did not take place until April 2003. Again we chose to travel by cruise ship. (In my opinion, the only way to travel. Just eat, sleep, and be merry all week long!) Upon arrival back in Nassau, I again made the rounds to all four banks. One of the tellers had remembered me from my previous visit and that I had bought her coffee. See collectors, it works as she was able to get me a few uncirculated twenty dollar notes from the current issue. I was unsuccessful during last visit in securing any new twenty dollar notes.

During this visit, the new issue half dollar notes were available. So I picked up several bundles to hoard, trade, etc. My main objective was again to see if I could acquire the fifty or one hundred dollar note in uncirculated. Still no luck with this quest.

I had made a few telephone calls to the coin shop on Charlotte Street prior to arriving in Nassau. I was hoping that the owner would have a few older decimal issues available for sale. He also was to ask a few of his contacts at the commercial banks for uncirculated current issue fifties and hundreds. Again, he was not successful in that no uncirculated large denominations were available.

When I arrived, he indeed had a few 1968 issues and a 1974 issue Allen one-hundred dollar note. He had decided to sell a few of his duplicates and was present in the shop when I arrived. Normally it was his day to be away from his shop, but he came in for a few hours just to complete the transaction with me.

The 1968 issues consisted of the twenty and fifty dollar notes. Both were well worn and had graffiti on the face. I passed on these notes as the condition was not what I was looking for. As for the Allen signature one-hundred, it was a nice clean VF/XF. We made a deal and I have added it to my collection. Not exactly the grade I was hoping for, but then again, Allen signature one-



Face and back of \$100 note of the Bahamas

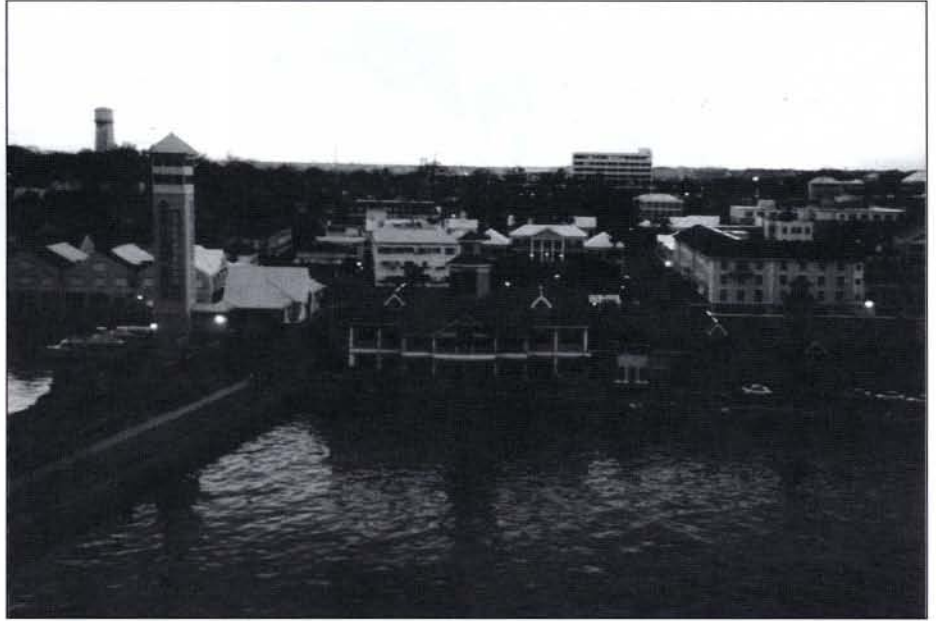
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hundred dollar notes do not come along often in any condition.

Mrs. Evans was again at the shop and I had her show me the albums of bank notes again. This time I did purchase a few George VI issues. I purchased the last issue of the four and ten shilling notes, a nice one pound, and a lovely five pound note. The five pound notes were very plentiful, as a hoard had come to light a number of years earlier. Again, the shop had the latest jewelry designs and we managed a coin or two. Another successful trip to Nassau and a few more notes added to the collection. We head home with great memories of our trip.

Now it's April 2004, the year had gone by quickly and I find myself walking Bay Street again in Nassau. Same old story just a different trip. The banks had a few items but nothing exciting. The talk in the collecting community was that the one dollar note with the portrait of Sir Lynden Pindling had been withdrawn. The employees at the commercial banks on Bay Street informed me that there was a copyright dispute and that the central bank did not have permission to use this portrait of Pindling.

The one dollar note was reissued with the Jubilee Portrait of QEII and with an enhanced security stripe embedded in the note. No one in Nassau was able to explain why



this portrait was used instead of the older portrait currently on the half dollar and one-hundred dollar note. Still to this day it remains a mystery. Several banks did supply me with a bundle of the one dollar notes.

Since my last visit to Nassau, the Bahamas has changed their monetary policy regarding export of their currency. Presently, only two hundred dollars in current Bahamian money may leave the Bahamas legally. That is two hundred dollars per person. So my family of three is allowed six hundred legally. This does not include older issues that are sold for collector value.

This last trip I again had the chance to talk with Mrs. Evans and look through the albums. I decided to be brave and purchase a four

shilling and one pound note from the 1919 issue. Both were in nice collectable condition with the paper bright and crisp. I would say that they both grade VF to XF. I have not seen these notes on the market in any better condition. The George V issues remain the most difficult of the sterling notes to acquire in a decent grade. This is due to the fact that this was a period of economic downturn in the Bahamas and these notes were just not saved in any condition.

I hope that you can see the reason why I find that it truly is always better in the Bahamas! Not to mention the beaches, great seafood, easy living—never a rush, and bank notes abound if you are persistent!

Naming Names: Vignette Titles in the Standard Catalogs

by Mark D. Tomasko © I.B.N.S. #6645

A few sharp-eyed observers may have noticed some names of vignettes (the engraved pictures on bank notes) added in the 10th Edition of the *Standard Catalog of World Paper Money, Vol. II*, which was issued last year. For example, Brazil P11 and P13 have a female head now entitled "Zella" (figs. 1 and 2). Haiti P77 and P78 have allegorical females entitled "Naiad" and "Agriculture," respectively (figs. 3 and 4; both vignettes were originally National Bank Note Company vignettes used post-1879 on American Bank Note issues). These and a number of other additions are among the small start that was made for Volume II, and a lot more will come in the upcoming revision of Vol. I.

Researching and collecting bank note engraving, and particularly documenting the engravers, vignette artists, and designers is my specialty, concentrating on American Bank Note Company ("ABN"), and its predecessors and acquired companies. I suggested to George Cuhaj, the editor of the *Standard Catalogs*, that it might be useful to have the name of the vignette (where one exists) in the listing, in addition to the generic description ("standing female with sword"). George was very receptive to the idea, I am pleased to report, and the small start in Vol. II will turn into a much larger effort in the next edition of Volume I. This article will elaborate on the effort and give some of the interesting aspects of vignette names and illustrate some of the vignette die proofs and their use.



Fig. 1:
Die proof of "Zella" C-515, engraved by S. Oyama in 1893 for American Bank Note Co.

The picture engraving on a bank note, whether it be human figures, portraits, animals, buildings, or scenery, is almost always the highlight of a bank note, and indeed, from the early 19th century to today, the heart of the anti-counterfeiting protection of the note. High quality picture engraving takes years to learn well, and while the current fashion is for "computer" engraving, first-quality hand engraving is still a superior defense against all but the most sophisticated counterfeiting.

In the United States, from early in the 19th century to the late in the 20th century, picture engraving was almost always done originally on a separate steel die, and then "taken

up" on a transfer roll, and by using that roll, the portrait or vignette could be transferred to as many bank note plates as desired. In some cases the portrait or vignette was given a name, engraved on the original die, in addition to the bank note company name and die number. American Bank Note Company named some vignettes and not others. National Bank Note Company, American's main competitor from 1859-1878 (till it merged with American due to the loss of the U.S. Federal currency business in 1877) put titles on most of its vignette dies, but generally did not give the dies a number.

In catalog listings the description of the vignettes is most often generic, and I have inserted in parentheses with quotation marks the name of the vignette after the generic description. In the case of one country, Mexico (Vol. 1 issues), someone provided Greek gods and goddesses' names for all the allegorical figures apparently based solely on their appearance. Occasionally this provided an amusing result. One of my favorite vignettes is "Peace" (fig. 5), engraved by Alfred Jones (with etching by Christian Rost) in 1889, and used on many bank notes and securities by American Bank Note. It is a seated female with two children, and appeared, among other places, on the



Fig. 2:
2 Mil Reis, Brazil, P13, with "Zella,"
produced by American Bank Note Co.



Fig. 3:

Die proof of "Naiad," engraved for the National Bank Note Co., and used on Haiti P77 (an American Bank Note issue of 1884). National Bank Note was merged into American Bank Note Co. in 1878-79.



Fig. 4:

Die proof of "Agriculture," engraved for National Bank Note Co. and used in 1884 on Haiti P78 by American Bank Note Co.



Fig. 5:

Die proof of "Peace," C-379, engraved in 1889 by Alfred Jones with etching by Christian Rost, for American Bank Note Co.



Fig. 6:

5 peso Banco de Londres y Mexico (PS233) with "Peace," produced by American Bank Note Co.



Fig. 7:

"Charity," a painting by Ludwig Knaus on which the vignette "Peace" is based.

5 peso Banco de Londres y Mexico 1889-1913 (PS233) (fig. 6). The catalog calls the vignette "Chastity," for reasons not clear to me. The artwork source for the vignette is a painting by Ludwig Knaus entitled "Charity" (fig. 7). Note that an American Bank Note designer removed two of the four children in the original artwork, but left the other two children almost exactly as they are. Perhaps rather than "Chastity" or "Charity" or "Peace" we should call the ABN version "Zero Population Growth," or ZPG since two of the four children have been eliminated! Serious-



Fig. 8:
Proof of 50 Mil Reis,
Republica dos
Estados Unidos do
Brazil, P49, using
"Peace," produced
by American Bank
Note Co.

ly, the 1880s were an era of so much allegorical, "salon" art that the bank note companies did not need to commission special art for vignettes as was frequently the practice before the 1880s and from the 1910s onward. Readers may be interested in seeing a few of the many other uses of "Peace": the magnificent Brazil

50 Mil Reis (P49) (fig. 8), and even a fully engraved insurance policy, Mutual Reserve Fund Life Association (New York) around 1897 (fig. 9). One particularly interesting variation on the vignette occurred with Franklin-Lee Bank Note Co. around 1898-99. Their "Steelograph" (lithographed) version on the Liberty Silk

Company certificate (fig. 10) has the vignette reversed, and with butterflies instead of a dove. This was almost certainly an authorized use of the vignette, because Franklin-Lee was a wholly-owned subsidiary of ABN, the result of ABN merging Franklin Bank Note and Homer Lee Bank Note in 1897.

Occasionally a vignette (or stock portrait) is revignetted (new background or shape) and given a new title. An example of this is a very fine female portrait, "Black Beaded Eyes" (fig. 11) engraved by Charles Schlecht in 1866 for ABN. In 1881 it was revignetted into an oval and worked over by Alfred Jones, and renamed "Spanish Girl"



Fig. 9:

Engraved insurance policy from the Mutual Reserve Fund Life Association (New York) using the vignette "Peace."

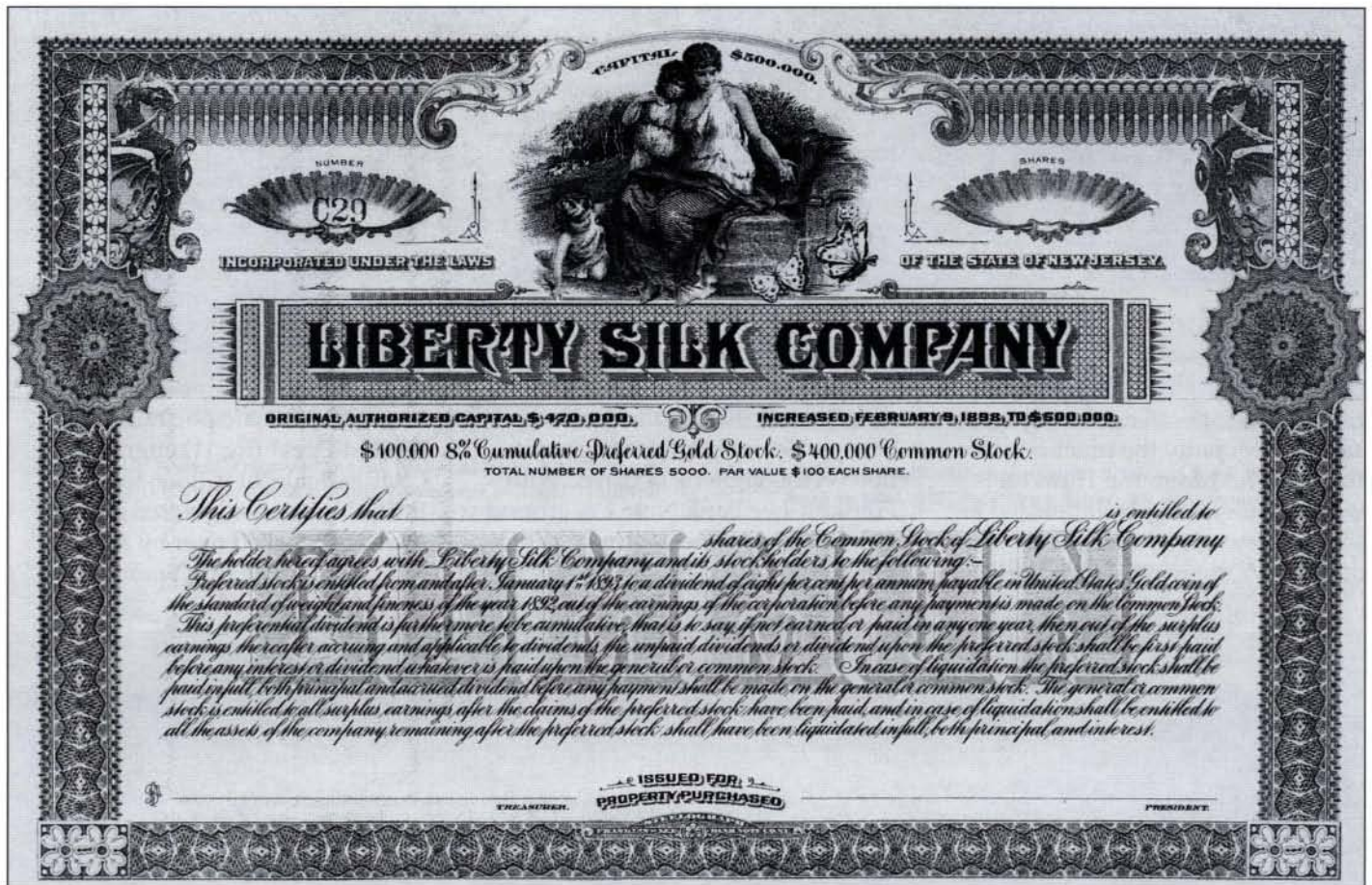


Fig. 10:

Stock certificate of Liberty Silk Company, "Steelograph" (Lithograph) by Franklin-Lee Bank Note Co., N.Y., with a reversed variation of "Peace."



Fig. 11:

Die proof of "Black Beaded Eyes," [Orig. Amer. portr.] 321, engraved in 1866 by Charles Schlecht for American Bank Note Co., enlarged for clarity.



Fig. 12:

Die proof of "Spanish Girl," C-44, renumbered V-42762, revignetted and worked over in 1881 by Alfred Jones from the Schlecht engraving, for American Bank Note Co., enlarged for clarity. Notice particularly the reworking of the mouth.



Fig. 13:

Die proof of "The Reapers," [O.A.] 76, renumbered V-47782, engraved in 1860 by Alfred Sealy with some etching by James D. Smillie, for American Bank Note Co.

(fig. 12). Notice that Alfred Jones has reworked certain parts of the face, especially around the mouth. (Figs. 11 and 12 are enlarged so the changes can be seen.) It appears that the reworked version was used on bank notes of Argentina (PS654) and Brazil (PS551B).

More often, an alteration, or engraving in another size, is distinguished by numerical sequencing. A good example is "The Reapers." The original engraving was done by Alfred Sealy (with some etching by James D. Smillie) (fig. 13). This size vignette is suited for bank note use. Another, considerably larger engraving of the image was done by G. F. C. ("Fred") Smillie and his uncle, James Smillie in 1874. This large version was a very early and important job for the young apprentice Fred Smillie. It was given the title "The Reapers No. 2" (fig. 14). (This size was probably more designed for securities use, especially bonds, but also saw use on large bank notes such as Czechoslovakia 1000 Korun 1919 and 1932, back, P13 and P25.) But the story does not end



Fig. 14:
Die proof of "The Reapers No. 2," [O.A.] 791, renumbered V-47098, engraved in 1874 by G. F. C. Smillie with etching by James Smillie, for American Bank Note Co.

there. In 1883 Fred Smillie, through what looks partially like a laydown and partially a re-working, did another version using just the heads and shoulders of the two people, and it was titled "Reapers No. 3" (fig. 15). In 1888 Angelo Delnoce, a son of the great Louis Delnoce, revignetted "Reapers No. 3" (fig. 16) into an oval with some decoration and it was titled "The Reapers No. 3." These "head and shoulders" versions of the large engraving saw considerable use on bank notes and securities.

Many vignettes have no title on the die. One example is a seated female with book (fig. 17) that was engraved by Charles Schlecht in 1911 for ABN and used on Banco Internacional de Costa Rica, 20 Colones, P187. Another of many possible examples is a standing female with fasces (fig. 18), engraved by Alfred Jones in 1898 for ABN and used on Banco de Jalisco 20 Pesos, Mexico PS322. Where no title is on the die, a generic description works well and avoids confusion between official bank note company vignette titles and unofficial names assigned by cataloguers.

Even allegories that seem rela-

tively obvious may have a slightly unusual name. A standing female holding scales, generally recognized as an allegory of justice, is named "Equity" (a slightly different concept) by American Bank Note (fig. 19). "Equity" was engraved by Alfred Jones in 1895 and was used on the Banco Morelos 100 peso note of Mexico (fig. 20) and, not surprisingly, on the American Equitable Assurance Company of New York stock certificate (fig. 21).

I have much engraver information, especially for American Bank Note, but unfortunately it would be too much information for the *Standard Catalogs*. While I also have some information on artwork sources (such as the "Peace" vignette described earlier), that information is particularly difficult to obtain as engraving records only occasionally noted the artwork origins of vignettes and portraits. If the information is not in the engraving records, it can only come from production material or research with period artwork if the image was taken from a painting not produced specifically for the bank note company.

One rare and interesting case where the artist is named in the title on the die is the wonderful lion's



Fig. 15:
Die proof of "Reapers No. 3," C-196, revignetted and worked over in 1883 by G. F. C. Smillie for American Bank Note Co.



Fig. 16:
Die proof of "The Reapers No. 3," C-327, revignetted and reworked by Angelo Delnoce in 1888 for American Bank Note Co.



Fig. 17:

Die proof of seated female with book, C-1273, engraved in 1911 by Charles Schlecht for American Bank Note Co. Note that there is no title on the die. (This vignette was used on 20 Colones, Banco Internacional de Costa Rica, P187)

head (fig. 22) etched by James Smilie in 1884 for American Bank Note - the title of which is "Lion's Head - Rosa Bonheur." Rosa Bonheur was a famous late 19th century French artist who was noted for her paintings of animals.

The only vignettes for which I have provided names are those on bank notes by American Bank Note Company or its predecessor or merged companies, the most important of which was National Bank Note. (Vol. I catalog listings for Bolivia and Peru, among other countries, have National Bank Note work.) The significance of National Bank Note is due to several reasons. First, thanks to Alfred Jones, Christian Rost, and others, National had some of the best engraving. Second,



Fig. 18:

Die proof of standing female with fasces, C-674, engraved in 1898 by Alfred Jones for American Bank Note Co. Note again that there is no name for the figure on the die. (Vignette was used on 20 pesos Banco de Jalisco, Mexico PS322.)

National gave names to most of its vignettes. Third, because of the quality of the National work, a number of its vignettes were used for years after the merger of National into American in 1878-79. "Naiad" and "Agriculture" mentioned at the beginning of this article are just two of a number of examples of National Bank Note vignettes used years later on American Bank Note issues.

American Bank Note's using National Bank Note's vignettes after 1878 is also how another unusual situation occurred - two different vignettes on American Bank Note products using the same title. Readers who own the 10th edition of Vol. II can see that the vignette identified in Costa Rica P164 & 178 (100 Colones, *Banco Internacional de Costa Rica*) is "Study" (fig. 23). In a succeeding

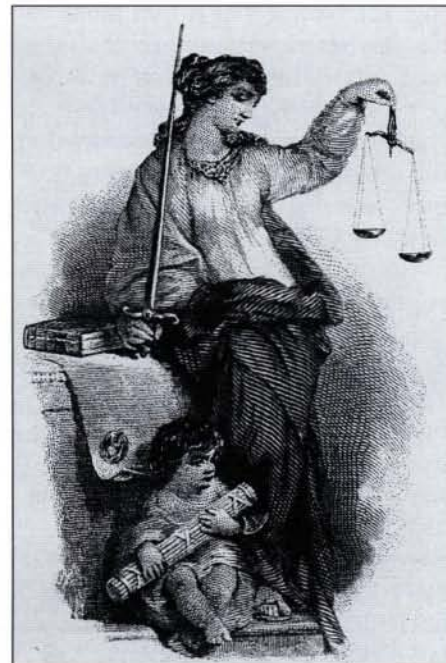


Fig. 19:

Die proof of "Equity," C-589, engraved in 1895 by Alfred Jones for American Bank Note Co.

edition, Brazil P76, 200 Mil Reis 1908 (fig. 24), will also be listed as carrying a vignette entitled "Study" (fig. 25). The reason for this is that the Costa Rican note has a National Bank Note vignette (engraved by Alfred Jones with etching by Christian Rost) used on an American Bank Note issue many years after it was engraved, while the Brazilian note has an American Bank Note vignette (amusingly, also engraved by Alfred Jones, who worked for National in the 1870s and then for American after the consolidation) engraved in 1895 and used years later also. I suspect that the naming of the second vignette "Study" may have been an oversight.

The titles that will appear in the 10th edition of Volume I of the *Standard Catalogue of World Paper Money*, even for the American Bank Note Company issues, are only a good start. I have more to identify and the process will hopefully continue in future editions.



Fig. 20:

Proof of 100 pesos Banco de Morelos (Mexico) (intaglio portion), PS349, with vignette "Equity." Bank note produced by American Bank Note Co.

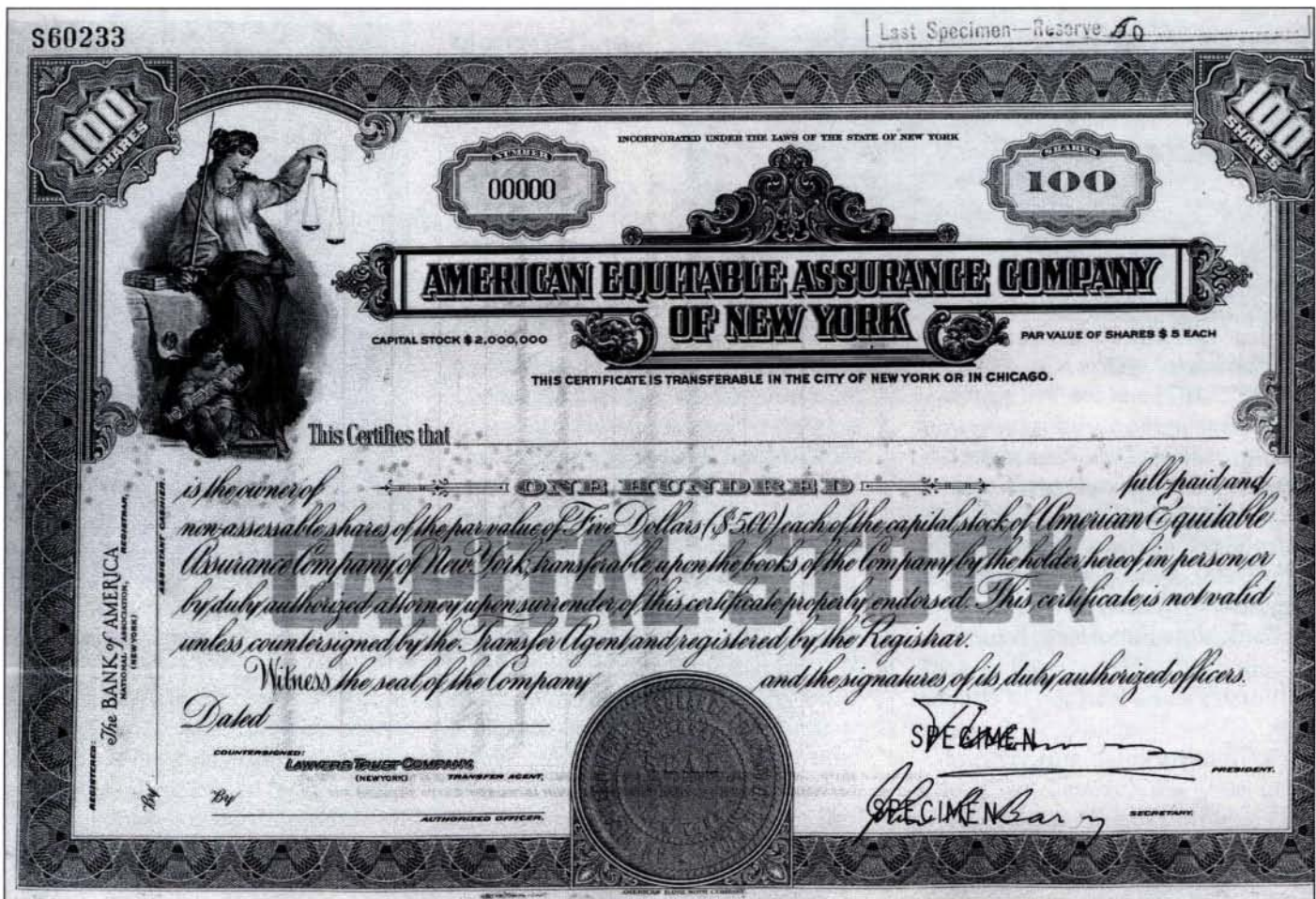


Fig. 21:
Stock certificate of American Equitable Assurance Company of New York, with vignette "Equity." Certificate produced by American Bank Note Co.

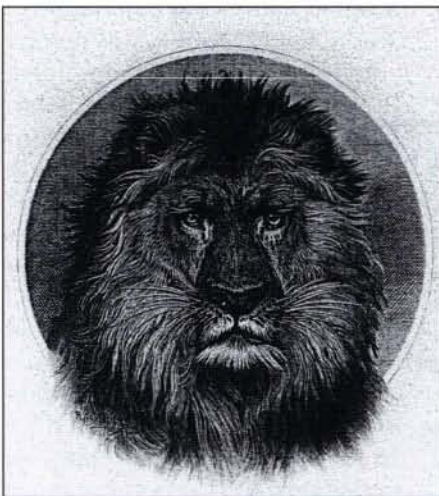


Fig. 22:
Die proof of "Lion's Head - Rosa Bonheur" by James Smillie for American Bank Note Co. It is very unusual to have the artist's name in the title of the vignette.



Fig. 23:
Die proof of "Study," by National Bank Note Co. (Fred Smillie's engraving note-books attribute the vignette to Alfred Jones, with etching by Christian Rost).

Sources:

Standard Catalogue World Bank Notes, Vols. I and II

Author's collection of vignette proofs

Picture engraving records

Art and Artists of All Nations, Bay State Pub. Co., Boston, 1905

All illustrations are from the author's collection

Note on vignette numbering: In the captions I provide the number appearing on the die. American Bank Note's die numbering system is a complex story, explained in a lengthy article I did for Bank Note Reporter of June 2004, "Die Numbers Reflected Changes at ABN." In summary, there are three main ABN die numbering systems, the "original American" (O.A.) from 1858-1878,



Fig. 24:
Proof of 200 Mil Reis,
Brazil, P76, with the
American Bank Note
version of "Study."

Fig. 25:
Die proof of "Study,"
C-580, engraved in
1895 by Alfred Jones
with etching by Chris-
tian Rost for American
Bank Note Co.



the consolidated system (C-numbers) from 1879-1923 and the final system (V-numbers in the case of vignettes) starting in 1924. The 1924 reorganization also went back and renumbered all previous vignette dies with numbers under 50,000, and new dies started with 50,000. There is much more to the story, and interested readers should see the Bank Note Reporter article.

Note on engravers: those interested in learning more about the bank note engravers mentioned in this article should obtain the book *The Engravers Line* by Gene Hessler (1993), and the *Supplement thereto* by Gene Hessler and Mark Tomasko (2002).

THE JOURNAL NEEDS YOUR ARTICLES AND EDITORIAL CONTRIBUTIONS

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Lady Lavery

by Peter Symes, I.B.N.S. #4245

The most striking feature of the legal tender notes of the Irish Free State and the early issues of the Central Bank of Ireland is the portrait of Lady Lavery. While the portrait of Lady Lavery is well known, it was never intended that her image should be recognized on the Irish notes that circulated from 1928 until the late 1970s. The original intent was that the vignette on the notes should depict a typical Irish *Cailín* (Girl). However, the intention was lost and history records that an American lady adorns the notes. How did this happen?

In 1921 the Irish Free State was established. After several years it was decided to reform the currency issued in Ireland as, until that time, bank notes were issued by the commercial banks—as they are today in Scotland and Northern Ireland. These notes were not legal tender, they were simply promises to pay by the banks. In 1927 it was decided to introduce legal tender notes and to reform the notes issued by the banks, which were to become 'The Consolidated Bank notes.' (The Consolidated Bank notes became known as the 'Ploughman' notes, because of the ploughman illustrated on the face of the notes.) The committee chosen to advise on the design of both the Legal Tender Notes and the Consolidated Bank notes was Thomas Bodkin, Director of the National Gallery of Ireland, Dermot O'Brien, President of the Royal Hibernian Academy, and Lucius O'Callaghan, a former Director of the National Gallery.

In late 1927 the 'Note Committee' petitioned Sir John Lavery to provide a portrait of an archetypically Irish *Cailín* to adorn the notes. The choice of Sir John Lavery (1856–1941) to provide the portrait was no accident. Born in Belfast, by

the 1920s Lavery had become the greatest contemporary portrait painter in Ireland. He had studied in Glasgow, London and Paris, and worked throughout the continent and in England. His works had been acquired by the National Portrait Gallery in London, the Louvre, and other European galleries. In 1921 he was elected to the Royal Academy and in the late 1920s he was at the height of his success.

As the pre-eminent Irish portrait artist, he was well known to members of the 'Note Committee.' Indeed, in August 1927, Lavery had written to Thomas Bodkin, indicating a desire to donate thirty of his works to the National Portrait Gallery in Dublin. Shortly after this communication, the 'Note Committee' approached Lavery to paint the *Cailín*. In a letter to Bodkin dated 30 December 1927, Lavery states that the Committee asked 'that I should design a head for them, preferably I take it, one of my wife' to be used on the new Irish currency. Lady Lavery had written to Bodkin a few days earlier, evidently in reply to his proposal, in the following terms:

'I really feel that you are too kind and generous when you suggest that my humble head should figure on the note, and you know I said from the first that I thought it wildly improbable, unlikely, impractical, unpopular, impossible that any committee would fall in with such a suggestion. Indeed apart from anything else I think a classic head, some Queen of Ireland, Maeve, perhaps would be best, someone robust and noble and fitted for coinage reproduction ...'

(Interestingly, when Lady Lavery's image was finally removed from the notes, Queen Maeve, or Medb, was depicted on the one-pound note.)

Hazel, Lady Lavery (1880–1935) was Sir John's second wife, his first wife having died shortly after giving birth to their daughter. Lady Lavery was the daughter of an American industrialist, Edward Jenner Martyn of Chicago, and her marriage to Lavery was also her second marriage, being the widow of Dr. Edward Livingstone Trudeau of New York. Lavery often acknowledged the contribution of his wife to his career. She mixed easily in the upper echelons of society and Lavery believed that many of his commissions were due to his wife. She was known to chat with the subjects of her husband's portraits during their sittings.

In preparing the portrait for the note, it was Lavery's intention to produce a painting of Cathleen ni Houlihan, the legendary heroine who had been made popular by William Butler Yeats. Interestingly, Lavery was known to have in his possession at his death a portrait by Sean Keating, a young Irish artist, which was titled 'Cathleen ni Houlihan.' It is possible that ownership of this painting predated his commission by the Note Committee and this work may have influenced his portrait.

Lavery worked on his portrait over Christmas 1927 and evidently sent a photograph of the painting to the Note Committee. However, he was unhappy with the portrait and commenced alterations. Lady Lavery wrote to Thomas Bodkin at the end of February:

'... John greatly improved the "note" head and altered the size by reducing the drapery around the head and making it less clumsy about the chin: he also accentuated certain things about the face, and had it rephotographed. They received instructions from him to



This 10-pound note, issued by the Central Bank of Ireland, bears the vignette which is now so famously known as 'Lady Lavery'.



This 1-pound note bears the modified portrait of Lady Lavery, showing just her head and shoulders.



This vignette reproduces Sir John Lavery's original artwork in full, although it is a mirror image of the original painting. The vignette was intended to depict a typical Irish girl, but the model for the portrait was Hazel, Lady Lavery and the image is now universally referred to as that of Lady Lavery.

use their latest photograph and to reproduce the alterations he had made in their final design ..."

The final portrait shows 'Cathleen ni Houlihan' leaning on a Cláirseach (Irish harp), supporting her chin in her hand. She is dressed in simple Irish clothing, with the lakes and mountains of Ireland in the background. According to Kenneth McConkey, in his book *Sir John Lavery*, the portrait is not typical of Lavery's



This adaptation of Sir John Lavery's painting, depicting just the head and shoulders, appeared on the lower denomination notes issued by the Irish Free State and the Central Bank of Ireland.

work. McConkey states '... it lacks the active paint surface which characterizes the immediacy of his style. Its colors are dull and muted and in general terms, the work has something of a mural like quality ... These stylistic devices obviously made it easier for the work to be photographed and then engraved.' The original portrait of Lady Lavery, which is a mirror image of the portraits on the notes, is today in the possession of the Central Bank

of Ireland.

As it transpires, there are two portraits of 'Cathleen ni Houlihan' that appear on the bank notes. Sir John's complete half-length portrait, with Lady Lavery supporting her chin in her hand, appears on the 10-, 20-, 50- and 100-pound notes. A smaller portrait of Lady Lavery's head and shoulders, without her hand on her chin, appears on the 10-shilling, 1- and 5-pound notes. It is believed that the smaller portrait was adapted from Lavery's larger portrait by Mr. John Harrison, the chief portrait engraver of Waterlow and Sons Limited, the manufacturers of the notes.

It is intriguing that the portrait on the Irish bank notes is now universally acknowledged as 'Lady Lavery' whenever the notes are discussed. The depiction of an American on an Irish note is a far cry from the object of the Currency Commission, which requested an archetypal Irish girl, and perhaps further still from the Irish heroine, Cathleen ni Houlihan, that Sir John Lavery intended to depict. However, from the correspondence to Thomas Bodkin by Lavery and his wife, it is possible to deduce that Bodkin always desired Lady Lavery's image on the notes, despite the official request for the *Cailín*.

Notabilities Portrayed on Bank Notes — Part 5, the Saints

by Henry B. Heath, I.B.N.S. #3123

THE SAINTS

Although widely recognized and venerated by other Christian churches, the principle and practice of nominating men and women of remarkable piety during their lifetime, canonizing them as saints after their demise, and calling upon them in intercessions as mediators between the suppliant and God is part of Roman Catholic and Eastern Orthodox traditions. With the exception of the Muslim faith, most other major religions also recognize such outstandingly holy men and women as valuable examples of religious life and give to them various designations of such a status. The process leading to canonization is long and highly complex, requiring a detailed examination of the person's life and religiosity by those holding senior positions in the church. This is of course way outside the scope of this article which deals only with the lives of the ten saints whose portraits have appeared on bank notes, namely: Saint Anezka (Agnes of Bohemia) (Czech Republic); Saint Antonio of Padua (Portugal); the brothers, Saint Cyril and Saint Methodius (Slovakia); Saint Francis Xavier (Spain); Saint John of Rila (Bulgaria); Saint Stephan I, King

of Hungary (Hungary); Saint Sava (Serbia); Saint Vladimir the Great, King (Ukraine); and Saint Wenceslaus (Bohemia & Moravia).

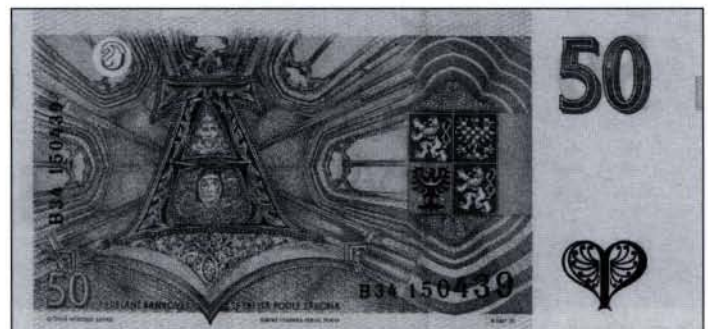
SAINT ANEZKA CESKA (or AGNES OF BOHEMIA) (1211-1252)

Princess Agnes was born in Prague, Bohemia, the daughter of King Otakar I of Bohemia (1155-1230) and his second wife, Constance of Hungary, and so belonged to the Premysl dynasty. From a very early age she had dreamed of leading a religious life and was educated by the Cistercian nuns in the monastery at Trebnitz. After her brother's death in 1214, Agnes returned home and spent some time with the nuns at Doxan, north of Prague. In 1230 she was promised in marriage to Henry, son of the German Emperor Frederick II, and was sent to Vienna to learn the German language, but court intrigue led to the preferred marriage of Henry to Margaret of Austria and Agnes was returned home. This disappointment, followed by two further proposals some time later which where to prove unsuccessful, convinced Agnes that she was destined for a religious life. When her father died

in 1220 her brother Wenceslaus, with the help of Pope Gregory IX, successfully negotiated the marriage contracts so freeing Agnes of her dynastic obligations. At that time she came under the influence of Clare of Assisi and Elizabeth of Hungary and the Franciscan friars who were very active in Prague. With her considerable wealth she built a large hospital and Franciscan friary and a Poor Clare convent in Prague in 1233. She joined the Order of St. Clare and entered the convent in the following year, becoming its abbess in 1236. Agnes was filled with compassion for the poor, freely distributed her wealth and humbled herself as a servant to their needs. From her surviving letters to Saint Clare it is obvious that she was encouraged in her struggles, but continuing Papal interference with her financial affairs posed many problems for Agnes in her search for personal poverty to satisfy her vows. In 1260 the rule and status of her Poor Clare monastery was finally approved by Pope Innocent IV and then confirmed by Pope Alexander IV. Agnes continued as abbess and on her death in 1281/2 was interred in the monastery chapel. After a very long delay Agnes was beatified in 1874



1. Czech Republic 50 korun P4 (1993)
Face: St. Anezka (Agnes of Bohemia)



2. Czech Republic 50 korun P4 (1993) Back: vignette based on gothic windows. And a capital "A" with inset heads.



3. Portugal 20 escudos P167 (1964)
Face: St. Anthony



4. Portugal 20 escudos P167 (1964)
Back: vignette of the church of St. Antonio de Lisboa.

and canonized in 1898 by Pope John Paul II and is revered throughout the Czech Republic.

Portrait: Czech Republic, Czech National Bank, 50 Korun, P4, 1993 Regular issue; P11 issued in 1995 and P17 issued in 1997. Bust of St. Anezka Ceska (Agnes of Bohemia) facing quarter left, wearing a loose head cover and a nun's habit and robe. On reverse, a vignette based

on gothic window architecture and the letter "A" with inset heads of a male wearing a crown bearing a cross and a female in nun's habit with the Czech coat of arms at right.

For a more extensive biography the reader is referred to the following website: <http://web.inter.nl.net/users/clarissenklooster/script/agns-prg.html>

SAINT ANTONIO (or St. Anthony of Padua) (1195-1231)

St. Anthony was born into a wealthy noble family in Lisbon and was raised accordingly having been given the name Ferdinand at his christening. He was educated at the local cathedral school and at the age of 15 (1210) he entered the order of St. Augustine and remained in the local convent of St. Vincent for the



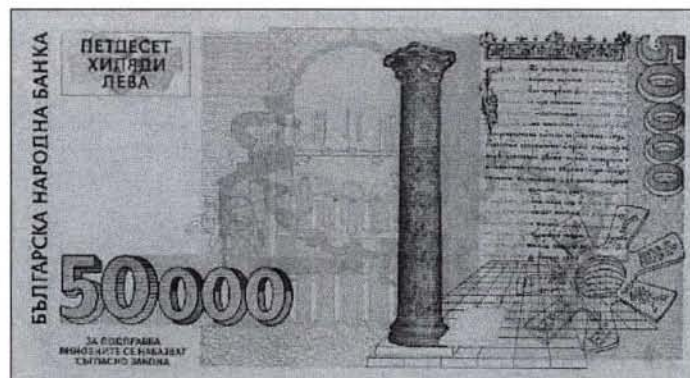
5. Slovakia 50 korun P21 (1993)
Face: Superimposed portraits of Saint Cyril (facing left) Saint Methodius (facing forward).



6. Slovakia 50 korun P21 (1993)
Back: Vignette of hands around the medieval church at Drazovce. The first seven letters of the Slavic alphabet.



7. Bulgaria 50,000 Leva P113 (1999)
Face: Statue of St. Cyril at left (facing right) and of St. Methodius on right (facing left).



8. Bulgaria 50,000 Leva P113 (1999)
Back: Ancient pillar with building faintly in background. Text at right with a seven-spoked wheel device below.



9. Spain 25 pesetas P71 (1926)

Face: Bust of St. Francis Xavier facing half right wearing a garment with a high collar.



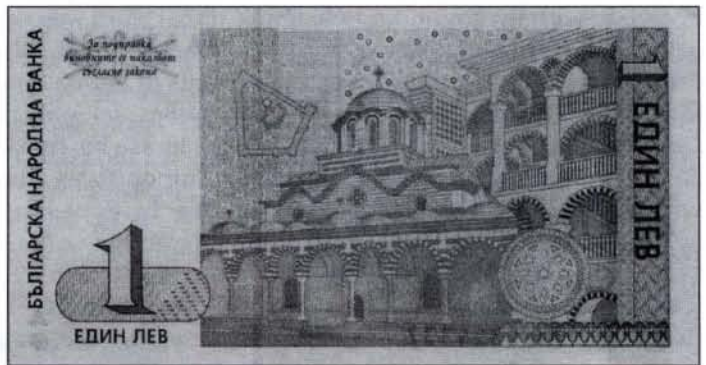
10. Spain 25 pesetas P71 (1926)

Back: Scene of St. Francis baptizing Indians



11. Bulgaria 1 lev P114 (1999)

Face: An icon of St. John of Rila in ecclesiastical robes.



12. Bulgaria 1 lev P114 (1999)

Back: Vignette of Rila Monastery.

first two years. He continued his theological studies in C  m  bra for a further eight years. At that time (1220) he was deeply emotionally disturbed while witnessing the arrival of the bodies of former Franciscan friars who had recently been martyred in Morocco. Ferdinand resolved to emulate their martyrdom and took the first opportunity

to join the newly formed Franciscan order taking the name Anthony.

Shortly after joining the order, Anthony set out for Morocco but became ill and had to recuperate in Portugal until the following year. On his second attempt (1221) the ship in which he was sailing was wrecked off the coast of Sicily during a violent storm. Anthony was

rescued but his health suffered in consequence and he abandoned his ideas of going to Morocco being forced to regain his health in Sicily. Seeking solitude he then solicited the guidance of his seniors in C  m  bra and was appointed priest to the isolated hermitage of Montepaolo, near Forl   in northern Italy. In 1224 and quite by chance he was called on to preach at an ordina-



13. Serbia 100 dinara P33 (1943)

Face: Bust of St. Sava facing forward, in ecclesiastical robe.



14. PROPAGANDA note bearing the same portrait of St. Sava as on the Serbian note above. I have not been able to establish the identity of the portrait on the right, but it is probably that of an early king.



15. Hungary 1000 korona P66 (1920)

Face: Bust of St. Stephan, heavily bearded, crowned and robed.

tion service in Forlì and amazed everyone with his sound knowledge of the scriptures and his eloquent preaching. From this time he ceased to be a mere humble brother and came to the attention of St. Francis, the founder of the Franciscan order, who directed him to teach theology which he did at Bologna and Montpellier and later at Toulouse. It was as a persuasive orator rather than as a professor of theology that Anthony made the greatest impact as he fervently preached, taught and converted the heretics in central and northern Italy and the *Albigenses* in southern France. So effective was his preaching against heresy that he was given the popular accolade of *Malleus hereticorum* (Hammer of the Heretics).

He was much affected by the death of St. Francis in 1226 and returned to Italy to the convent at Padua which he had earlier

founded. Anthony died in Padua (1231) and was canonized by Pope Gregory IX (1232). The inhabitants of Padua built the beautiful *Basilico del Santo* to his memory and to house his remains. In 1946 St. Anthony was named *Doctor evangelicus* by Pope Pius XII. St. Anthony is credited with many miracles and is regarded as the patron saint of the lower animals.

Portrait: Portugal, Banco de Portugal 20 Escudos, P167 issued 26.5.1964 Ch. 7. Tonsured head of St. Anthony facing half left, wearing monk's habit. On reverse, a vignette of the church of St. Anthony de Lisboa. The portrait also appears as the watermark.

Readers who are interested in the miracles of St. Anthony should log on to the following website.

<http://www.newadvent.org/cathen/01556a.htm>



16. Hungary 10,000 forint P183 (1997)

Face: Bust of King Saint Stephan with shoulder-length hair, facing quarter left, wearing a circlet crown with three crosses.

SAINT CYRIL (c. 827-869) AND SAINT METHODIUS (825-884)

These two brothers who were inseparable are always celebrated together and are known as the "Apostles of the Slavs". They were born into a senatorial family in Thessalonica and had acquired a mastery of several languages including Slavic which then had no written version. Together they chose to follow the religious life in a monastery on the Bosphorus. While there the Khazars, a Turkish speaking tribe living in the area north of the Caucasus mountains, requested the authorities in Constantinople (now Istanbul) to send them a Christian teacher. Cyril and his brother Methodius were selected for this mission and both learned the Khazar language. In the meantime the Moravians were asking for a priest/teacher to conduct services in the vernacular Slavic language. Cyril and Methodius were the obvious choice to carry this out as they were quite familiar with the language. Before setting



17. Hungary 10,000 forint P183 (1997)

Back: Vignette of the ancient town of Esztergom, the home of the kings of Hungary.



18. Hungary 2000 forint P186 (2000)

Back: Vignette of St. Stephan vested as a bishop performing a baptism of an adult female.



19. Hungary 10 pengo P100 (1936)
Back: Equestrian statue of St. Stephen, crowned,
wearing a flowing cape and holding a cross.



20. Ukraine 10,000 karbovantsiv (1995)
Face: Figure of St. Vladimir standing holding a long cross and
wearing a crusaders's surcoat.

out, Cyril, realizing the value of the printed word and lacking a suitable and easy alphabet to cope with the spoken word, invented an alphabet which was similar to classical Greek and later developed into the Cyrillic alphabet, and together the brothers translated the gospels and other religious works into meaningful text in the Slavonic language. For almost four years (863-67) they worked and preached among the Moravians and achieved considerable success. However their use of the vernacular instead of Latin for church services did not meet with approval either with the Germans or in Rome and the brothers were ordered to return and explain their actions to Pope Nicholas I (c. 825-867). While on their journey to Rome Pope Nicholas died and his successor, Pope Adrian II, met them and was so impressed by their sincerity and with what he had been told about their mission that he sanctioned the Slavonic liturgy and ordained both Cyril and Methodius as bishops. Cyril did not return to Moravia and died in Rome in 869. His brother Methodius was consecrated bishop of the Moravians and returned there to continue his ministry. In the meantime the local princes induced Pope Adrian II to form an archdiocese independent of the German church and Methodius became its archbishop. This infuriated the German bishops who deposed and imprisoned him for three years before he was liberated and reinstated as Archbishop of Moravia on the

orders of Pope John VIII. Methodius was met with continuing opposition to the use of the Slavonic language in the Mass but he had the support of Pope John which enabled him to go to Constantinople to complete his translation of the scriptures. Although not yet 60 years old his health was failing and he died in Hradistě, Moravia in 884. After much opposition the brothers were canonized together.

Portraits:

Slovakia. Slovak National Bank, 50 korun, P21 issued 1993, 1995, 1999. SS Cyril and Methodius portrayed as unusual conjoined heads with that of St. Cyril in profile facing left and at rear of St. Methodius facing forward, both heavily bearded. On reverse, a vignette of the medieval church at Drazovce and letters of the Slavic alphabet.

Bulgaria. Bulgarian National Bank, 50,000 Leva, P113 issued in 1999. Statues of St. Cyril at left and that of St. Methodius at right centre. On reverse, vignettes of monuments and an illustrated text.

For those who are interested much fuller biographical details are given in the following website.

<http://www.newadvent.org/cathen/04595a.htm>

SAINT FRANCIS XAVIER (Sp: Francisco Javier) (1506-1552)

Francisco de Yasu y Javier was born Navarre, in Xavier Castle, near

Sangüese, the youngest son of a Basque privy councillor to the King of Navarre. He received a typical Spanish education which he continued in Paris in 1525-34 at the *Collège de Sainte-Barbe*. When St. Ignatius Loyola, who was at that time planning the formation of the Society of Jesus, came to reside at the college (1529) he became acquainted with Francis Xavier and his friend Pierre Favre, both of whom eagerly vowed their allegiance to the new society (1534). When Xavier had completed his studies he became a teacher in Paris prior to leaving for Venice in 1536. There he and Ignatius Loyola were ordained (1537) and left for priestly duties in Rome (1538-42) before joining Father Simon Rodrigues in Lisbon. In the Portuguese capital Father Francis served the court and later sailed on the first missionary expedition to the East Indies at the instigation of Dom João III of Portugal (1541). As apostolic nuncio in Goa his wide-ranging visits to Travancore, Molucca and the Spice Islands and Ceylon (now Sri Lanka) resulted in the conversion and baptism of thousands of natives to Christianity although this far understates the enormous problems, vicissitudes and opposition which he encountered and overcame on his numerous solitary journeys. Following this exhausting missionary period Xavier planned for an expedition to Japan and set out with a Jesuit priest and a small party of Japanese converts (1549).



21. Ukraine 1 hryvnia P108 (1994)

Face: bust of Saint Vladimir (Volodymyr) facing forward, crowned, with long drooping moustache.



22. Ukraine 1 hryvnia P108 (1994)

Back: vignette of the ruins of Khersonnes

Landing in Kagoshima (Kyushu) he founded a mission there and his success in making converts so upset the local authorities that they forbade any further preaching. This did not prevent Xavier from moving to other parts of central Japan where his preaching was received with more enthusiasm and by 1551 he had established several important Christian communities. Leaving the Japanese mission in good hands, Xavier returned to Goa and by 1552 was already leading a mission to China. He landed on the island of Sancian but died of a fever before he made the mainland. His remains, which though buried remained incorrupt, were brought back to Goa and now lie there in a shrine in the Church of the Good Jesus. St. Francis Xavier was canonized by Pope Gregory XV in 1622 and is considered as the greatest missionary since the Apostles. His deep spirituality, practical Christianity and tireless service as a missionary earned for him the title *Apostle of the Indies*.

Portrait: Spain, Banco de España, 25 Pesetas, P71 issued on 12.10.1926. Bust facing half right, on reverse, a vignette of St. Francis (Xavier) baptizing Indians.

Fuller details of the journeys of St. Francis Xavier are given in the following website. <http://www.newadvent.org/cathen/06233b.htm>

SAINT JOHN OF RILA (or IVAN RILSKI) (c. 880-946)

Saint John of Rila was a Bulgarian monk, hermit and national saint who was born in Macedonia and little is known of his origins or early life. After entering a local monastery and being admitted into the monastic life he withdrew into the high Rila mountains south of Sofia to live as a hermit dedicated to prayer and contemplation. In 941 he founded the Rila Monastery near to his cave. His life was one of quiet and devoted service and he became a very popular figure who was treated with great respect by his countrymen. He died in Rila, was later canonized and is now venerated as a national saint. His relics are preserved in the church of his beautiful monastery which, following several fires, was rebuilt and very considerably enlarged and embellished by Zahari Zograf in the early 19th century. It is now a museum and cultural centre for Bulgaria, has a library containing over 20,000 volumes and is considered to be the most sacred place in Bulgaria.

Portrait: Bulgaria P114 (1999) a half length icon of St. John of Rila in ecclesiastical robes with a large halo, white haired with a long, white, tapering beard. On reverse, a vignette of the Rila Monastery.

Source: Detrez, Raymond *Historical Dictionary of Bulgaria*, Scarecrow Press Inc., Lanham, MD., and London (1997).

SAINT SAVA (or SABAS) (1176-1235)

Born near Sophia, Bulgaria, Rastko was of noble birth being the third and youngest son of King Stefan Nemanya. He was a studious and religious youth who chose the monastic life and became a monk at Sveta Gora (Mt. Athos) in Greece (1192) where he was given the name Sava (Sabas). His father, having abdicated the throne in favour of his eldest son Stefan in 1196, also came to Mt. Athos as a monk and later became Saint Simeon. With his father, Sava co-founded the Serbian Orthodox monastery at Khilander (1198). After his father's death in 1200 the question of succession led to conflict between Sava's two brothers. Sava returned to Serbia (1206) at the request of his brother Stefan taking with him the body of his father, his remains being later interred in the monastery of Studenitsa. Having brought about a reconciliation between his brothers, Sava became the superior of the Studenitsa monastery where he concentrated on training Serbian priests and teachers. In due course Stefan proclaimed himself as Stefan I, Prvovenani, King of Serbia. Sava was a patriot and anxious to make the Serbian Church independent. With King Stefan's agreement, he left Serbia for discussions with the Greek Patriarch in Nicea and after two years meditation Sava was created the first Serbian Archbishop with the blessing of the Byzantine

emperor. On his return home in 1219 he proclaimed a new Serbian Orthodox Church centred on the Žića monastery. This autonomous church created its own dioceses and Serbian bishops but continued to acknowledge the overall authority of the Orthodox Patriarch of Constantinople (now Istanbul). When Sava's catholic brother became King Stephen II of Serbia, Sava obtained the authority of the Patriarch to crown his brother within the Orthodox Church (c. 1216). In order to strengthen his church, Sava encouraged an upsurge in cultural, spiritual and literary development throughout Serbia by building new churches and schools many of their pupils entering the priesthood. Saint Sava died on his return journey from a pilgrimage to Jerusalem (1235). His remains were returned to Serbia and interred in the Monastery of Mileševa but as they had become a strong focus for Serbian patriotism they were later disinterred by the ruling Turks and burned to ashes (1594).

Portrait: Serbia P33 (1943) Bust of St. Sava facing forward, vested.

Although not a bank note there is an interesting use of St. Sava's image (the same as that used on Serbia P33) on a propaganda note issued by the Chechins. Any information of the origins or purpose of these "notes" would be welcomed (HBH)

Source: Šuster, Željko E. *Historical Dictionary of the Federal Republic of Yugoslavia*. Scarecrow Press, Inc., Lanham, MD, and London.

Internet:

1. <http://www.stsavacathedral.org/aboutsava.htm>
2. <http://www.catholic-forum.com/saints/saints02.htm>

SAINT STEPHAN I. KING OF HUNGARY (c. 975-1038)

Born the son of King Géza, and originally named Viac, he was christened Stephan (István) at the same time as his father when ten years of age. He married Gisela the sister of

the Duke of Bavaria later known as Emperor Henry II. Having acceded to his father's dukedom in 997, Stephan brought together the two independent Magyar regions of Pannonia and Dacia to form the single kingdom over which he reigned. He was crowned "Apostolic King" by Pope Sylvester II in 1001 and ruled until his death in 1038. As the first king of the Árpád dynasty he is generally regarded as the founder of the state of Hungary, but in spite of being a fierce warrior he was essentially a humble, godly man who did much for the poor yet firmly suppressed the feudal pagan nobles. He created an effective Christian church and endowed religious institutions. In spite of his efforts, the nobles clung to limited power and the kingdom firmly retained its feudal structure. King Stephan's son and heir was killed in a hunting accident and the absence of a successor caused endless problems on his death. King Stephan I was canonized by Pope Gregory VII in 1083 and his relics are enshrined in the cathedral in Buda. He is regarded as the patron saint of Hungary and there is a fine equestrian statue to him in Budapest.

Portrait: Hungary, Magyar Nemzeti Bank, 1000 korona, P66 (1920), P75 (1923) Bust of King Stephan, with very heavy, long beard, robed and wearing a crown surmounted by a cross; Hungarian National Bank, 10 pengő P100 (1936) On the back, an equestrian statue of St. Stephen, crowned and holding a cross; 10,000 forint, P183 (1997-99 issue), bust of St. Stephan facing quarter left, crowned, with long hair. On the back a vignette of Esztergom, the oldest town in Hungary; 2000 forint, P186 (2000) On the back, vignette of St. Stephan as a mitred bishop baptizing an adult female.

SAINT VLADIMIR — VLADIMIR I (or VOLODYMYR I) THE GREAT (956-1015)

Vladimir was the first Christian sovereign of Russia (980-1015). Of

Scandinavian birth Vladimir was the grandson of St. Olga and the natural son of Sviatoslav, Grand Duke of Kiev and his mistress, Malushka and became Prince of Novgorod (970). After his father's death the dispute between his half-brothers, Yaropolk and Oleg, led to civil war during which Yaropolk killed his brother, captured Novgorod and took over the dukedom. Vladimir was forced to flee to Scandinavia in 977 but returned with an army in 980, captured Novgorod and seized Kiev from his brother so becoming the ruthless ruler of the realm. In 988, having consolidated his realm and captured the Crimean town of Kherson, illustrated on the reverse of the 1 Hryvnia note P103, Vladimir cast his eyes westward and came to an agreement with the Byzantine Emperor Basil II. This involved Vladimir giving military aid to Basil in his fight against the Bulgarians and, in anticipation of his marriage to the emperor's daughter Anne, he became a reformed character and converted to Christianity. He opened up his realm to Greek Christian missionaries and later created a unified kingdom of Russia stretching from the Ukraine to the Baltic with Kiev as its capital city. His latter years were marked by the rebellion of his several sons, including Saint Boris and Saint Gleb who were martyred, and he died in Berestova, near Kiev, while on a military expedition against his son, Yaroslav in 1015. The fine 19th century cathedral in Kiev is dedicated to Saint Vladimir

Portrait: Ukraine, Ukrainian National Bank, P94-97, issued in 1993-96. Vignette of a statue of St. Vladimir standing holding a long cross in his right hand and wearing a white surcoat bearing a crusader's cross. 2. P98-99 (dated 1993, 1994). Larger version of statue; 3. P103 (1996) Bust of Prince Vladimir facing quarter left, with long drooping moustache, crowned and robed. 4. P108 (dated 1994, 1995) reworked portrait. 5. P114 (issued in 1996)



23. Ukraine 100 hryven (1996)

Back: St. Sophia Cathedral in Kiev with statue of St. Vladimir on left wearing a long cloak and holding a long cross.

on reverse, vignette of the statue to St. Vladimir.

Reference: Gonchapruck. William D. *Gryvna: a Handbook of Ukrainian History*. I. B. N. S. Journal. 36 (3), 1997, 39-43.

SAINT WENCESLAUS (or Prince Duke Wenzel) (c. 907-935)

Wenceslaus (Czech. *Václav*; Ger. *Wenzel*) was born near Prague the son of Prince Duke Ratislav and his wife Drahomira who was a pagan. When the Duke acceded to the throne in 921 Wenceslaus, as a prince of the Preyslid dynasty, became Duke of Bohemia. He was raised as a Christian by his grandmother St. Ludmilla (c. 860-921) and the dedicated tutoring of her chaplain Paul. When his father was killed fighting the Magyars, his mother assumed the reigns of government but pursued a non-Christian policy. The powerful influence of St. Ludmilla over Wenceslaus was resented by the nobles who had St. Ludmilla murdered although it is believed the act was ordered by Drahomira herself. This execution spurred Wenceslaus to oust his mother sending her into exile and in 922 he assumed government. He proclaimed that he would support the Christian church and further promoted Christianity by welcoming German missionaries into his duchy. To preserve the unity of his realm he accepted the sovereignty of the German King Henry I (926).



24. Bohemia 5000 korun note P17 (1944)

Face: Bust of Hertzog Wenzel (St. Vaclav or Wenceslaus) facing forward, dressed in chain mail with a solid helmet.

His marriage and the birth of a son so enraged his brother, Boleslaus, that he joined with other dissenting Czech nobles. When he was only 28 years old Wenceslas was murdered by friends of Boleslaus (the Cruel) while on his way to Mass in 935. His body was dismembered and buried where he had died but was disinterred three years later on the orders of a repentant Duke Boleslaus and was buried in St. Vitas Cathedral in Prague. His tomb became a place of pilgrimage in the 10th century and by the 11th century his life and deeds had become legendary and he was adopted as the patron saint of Bohemia and Moravia. The Wenceslas myths were revived with that of Czech nationalism and St. Wenceslas has been the patron saint of the Czech people since the 13th century; he is also the patron saint of brewers. His national popularity is honoured by an equestrian statue by J. V. Myslbek in Wenceslas Square, Prague and he is the "good King Wenceslas" of the Christmas carol written by J. M. Neale in the 19th century

Portrait: Czechoslova (Bohemia and Moravia), 5000 korun, P17, dated 24.2.1944 (during German occupation). Bust facing half right showing a warrior in full armor, with heavy helmet and chain neck-guard.

Request: This portrait is identified as Herzog Wenzel or Duke Vaclv or Wenceslaus. From his

youthful portrait I am assuming that he is indeed St. Wenceslaus and would like confirmation of this. The note was issued during the German occupation of Czechoslovakia in WWII. I would very much appreciate any information. My e-mail address is henrybh@aol.com.

Additional reading: A very unusual equestrian statue of St. Wenceslaus in Wenceslau Square, Prague, which by now may have been removed by the authorities, is amusingly described in the following website: <http://www.ce-review.org/99/19/pinkava19.html>

Acknowledgements:

The author wishes to express his sincere thanks to the publishers of the following sources of biographical data.

1. Merriam Webster's Biographical Dictionary, Merriam Webster Inc. 1995.
2. Britannica Ultimate Reference Suits 2004 DVD, Encyclopaedia Britannica Inc. USA.
3. Encyclopedia Plus 2004. Microsoft Corporation, Redmond WA. USA.
4. Savo Popovic (I.B.N.S. #8379) for his advice.
5. The Ron Wise website as the source of several scans used as illustrations. <http://www.iupui.edu/rwise/banknotes/>

Book Review

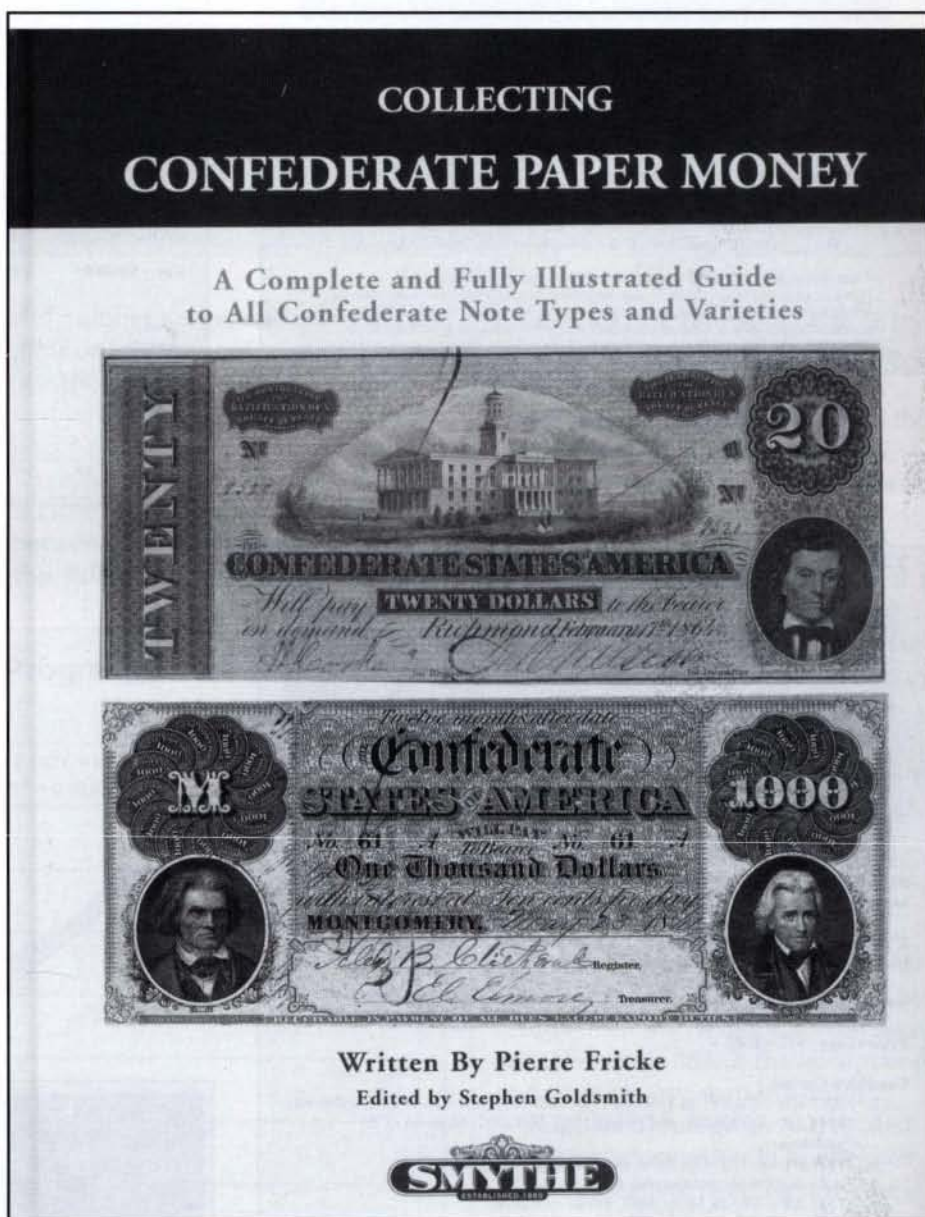
Collecting Confederate Paper Money: A Complete and Fully Illustrated Guide to All Confederate Note Types and Varieties

by Pierre Fricke

reviewed by Steve Feller, I.B.N.S. # 4195

This is a superb book. Eight hundred pages in length it is chock full of new information on Confederate States of America bank note issues. The last major works on Confederate notes were the tenth edition of the Arlie Slabaugh, *Confederate States Paper Money*, published by Krause Publications in 2000 and the Grover Criswell, *Comprehensive Catalog of Confederate Paper Money*, published by BNR Press in 1996. This book brings the state of our knowledge up a quantum as we approach the sesquicentennial of America's most important formative event. In my opinion this new volume is superior to its predecessors.

The book is printed to a high standard and the color plates are of very high quality. The plates include an example of each of the Criswell Type notes as well as some color varieties. This new volume is a work of original research. In particular, there is a large focus on varieties. Mr. Fricke expanded upon the original notes of the late Dr. Doug Ball. In fact a new numbering scheme, PF numbered varieties, is introduced in this volume. Also, condition census lists are provided for the first time. For example the Type 16 notes have a listing for 17 varieties. After the main listing there are detailed discussions of 9 of these varieties with 9 illustrations. Further, the pre-catalog informational section is extensive and useful to the collector. Each major Criswell Type is discussed at some length and then additional pages are allocated for the aforementioned many varieties



within each type and the book is extensively illustrated.

Sample pages are reproduced

here (with permission of the author, Pierre Fricke) to give the reader an idea of how the catalog looks.

Type 1 – \$1000 written datesApril 5th through June 24th, 1861

National Bank Note Company, Montgomery Issue.

607 issued.



Figure 1-1. T-1. John C. Calhoun at left. Andrew Jackson at right. Issued from April 5, 1861 through June 21, 1861.

This is the only Confederate Treasury Note issued in a \$1,000 denomination. It is one of the most famous and easily recognized Confederate notes. The plates for the \$1,000 Montgomery notes were engraved and printed by National Bank Note Company in New York City under a contract that was arranged before hostilities broke out. John C. Calhoun, the great "states rights" politician of the 19th century, is at left. Andrew Jackson, the 7th President of the United States, is to the right. All of these notes were signed by the actual Register (Clithrell) and Treasurer (Elmore).

The Montgomery notes were printed on a sheet of four notes with one each – \$1,000 (T-1), \$500 (T-2), \$100 (T-3) and \$50 (T-4). All have the plate letter "A" and written dates.

There are currently 115 T-1 examples known, making this a solid Rarity 4 note. However, perhaps a couple dozen or so of these are in museums and semi-to-permanently off the market, increasing the rarity to collectors to a high R4. There are reportedly several in Uncirculated or better condition, but some of these may be found in museums. The top ten available to collectors span the VF-XF to Choice Unc. range. Some of these have been cancelled.

Given the value and demand for T-1s, a good number of these have been repaired or restored, some significantly, including the closing of cut cancellations, the replacement of missing paper, the restoration of design elements, and the filling of punch-out cancels. These restored or repaired notes are valuable and desirable, but they should not be positioned in the condition census or valued at their apparent grade. Net grading will serve would-be purchasers very well as resale value on repaired notes will not always yield a satisfactory return of monies invested.

People have been recording the known serial numbers of Montgomery notes for many years. The current census of T-1s is included courtesy of Hugh Shull. A condition census of this type has not been worked out. The known serial numbers of surviving T-1s are as follows:

12,	15,	29,	33,	34,	38,	42,	44,	45,	46,
48,	52,	53,	54,	55,	56,	57,	58,	59,	61,
65,	66,	82,	84,	85,	86,	87,	88,	89,	91,
95,	99,	100,	102,	104,	133,	145,	146,	152,	
162,	166,	175,	176,	212,	219,	225,	229,		
231,	238,	242,	244,	258,	261,	266,	267,		
276,	278,	279,	292,	296,	297,	299,	302,		
304,	306,	312,	314,	315,	316,	319,	320,		
321,	322,	323,	324,	326,	327,	330,	331,		
332,	335,	338,	344,	365,	368,	371,	372,		
392,	397,	410,	416,	420,	428,	441,	449,		
451,	453,	467,	473,	490,	494,	504,	511,		
515,	521,	538,	555,	556,	558,	563,	564,		
580,	593,	594,	595						

Total = 115

Condition Census Top 10 Range – VF-XF to Choice Unc.

Rarity 4 as a type.

Unc = \$85,000+	VF=\$50,000	VG=\$20,000 (problem free, unrepaid)						Unc
	G-VG	F	F-VF	VF	VF-XF	XF	AU	
Choice								
Average	15K	25K		50K		60K	70K	85K+
CC/small								
POC						40K		
COC/HOC								
Scudzy		18.5K		20K				
PF-1. CR-1 R4								
A								
607 issued								

T-16 – PF-16 – Rare Variety (CR-93)

Figure 16-13. 2nd Series. Engraver's names below "Fundable" at left. CSA block letter watermark.

2nd series is above the left upper "50". Look for pieces of, or whole letters of "CSA" block letters watermarked in the paper.

Rarity 7+. Extremely Rare.

Price range VG = \$500 +

Condition Census.

1. 13265 AW – Ch XF: ex Criswell 1982, Ball 1987. Museum of the Confederacy.
2. 18147 AZ – Ch VF-XF: ex Criswell 1982, Ball 1987. Museum of the Confederacy.
3. 14077 (?) AZ – XF-CC: Thian album at Duke University.
4. ? AZ – Fine or so: ex Memphis 1986.
5. 17541 AY – VG: ex Mintz 2003. Fricke collection.

Discussion.

The 2nd series was printed later in the run, and by then the imported CSA watermarked paper was allocated to print jobs in greater quantities. However, not many were ever used for T-16s. This combination with the engraver's names below "Fundable" is the one of the toughest T-16s, with an estimated less than 50 sheets of four notes printed! On some, the CSA watermark is barely present, with just a small piece of a letter showing.

On the whole this high quality book is a must for the paper currency collector as well as for buffs of the American civil war. Further information may be obtained at www.smytheononline.com. The book is \$49.95 plus \$5.50 shipping within the United States.



Is This the Last Issued Confederate States Note?

by Steve Feller, I.B.N.S. #4195

For the past several years I have been keeping track of the serial numbers on Criswell Type-64 \$500 Confederate States of America notes. In earlier articles I reported on some observations from the data; specifically after recording serials from 108 and 290 notes, respectively. To date (23 December 2005) I have found serial number information from 604 examples of this issue. This represents more than 1.5 % of the serial set. The serials have ranged between 45 and 38386. I believe serial 38386 is near to or might just be the very last note issued from this type. This assertion is the focus of this article.

It is likely that serial 38386 was issued as the war was winding down. Graph 1 displays the 604 observed notes in order of serial number. The vertical side is the serial number.

Note the full coverage of the se-

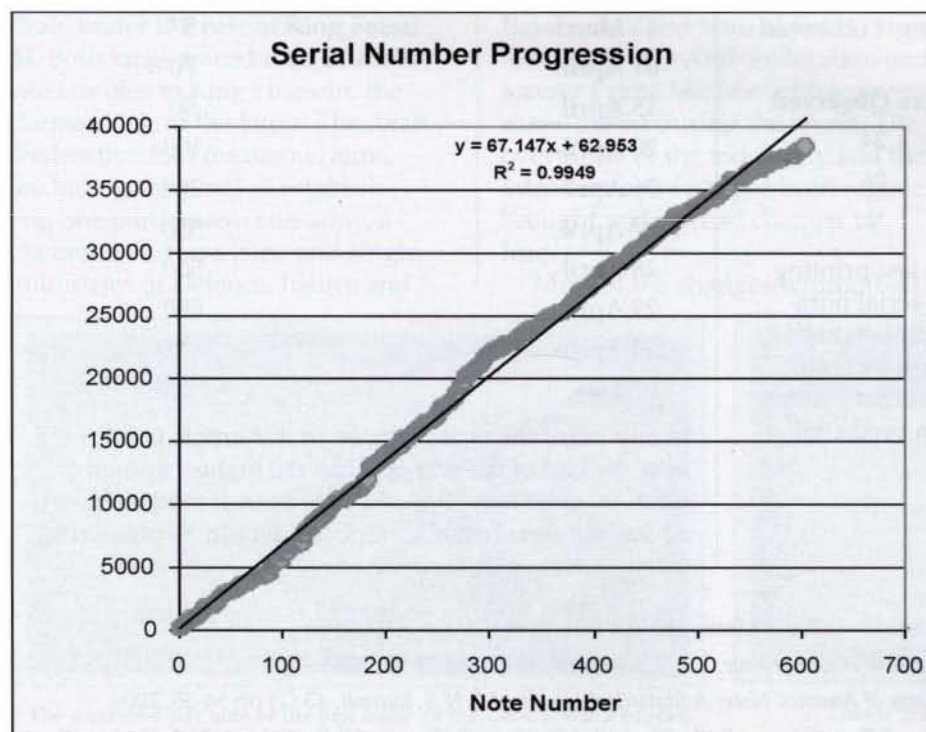


rial number range, without obvious gaps or large ranges of missing serials (the equation shown is consistent with this data set of serial numbers being highly linear with an R^2 value of 0.9949, the slope 67.147 is close to the average separation between serial numbers). To show this fullness of the data another way

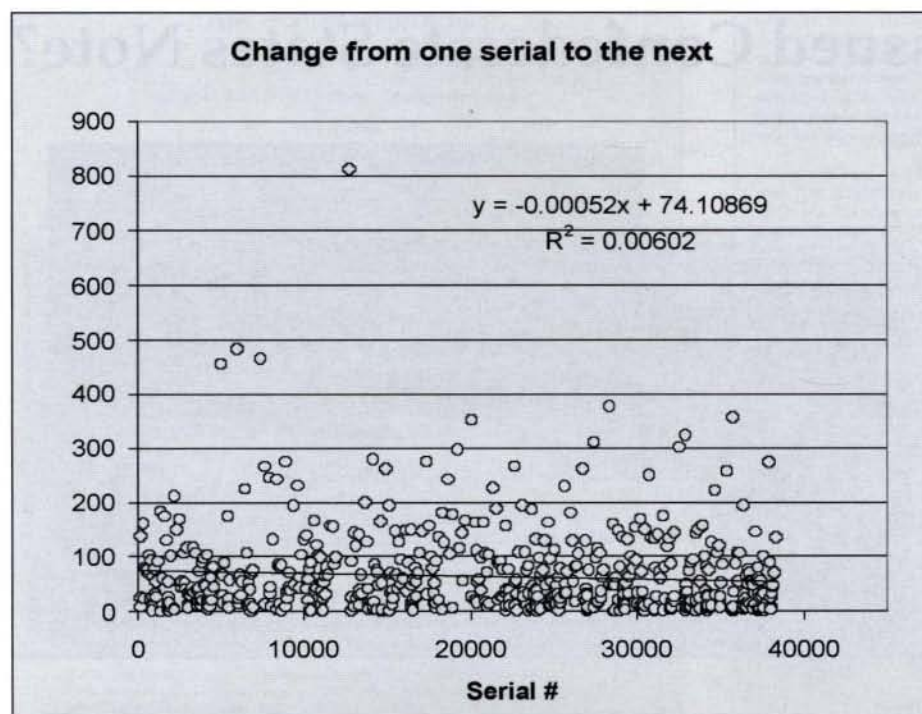
I display a differential version of the data in Graph 2. The vertical scale is the difference between a given serial and the one preceding it in the set of observed numbers (labeled "change") and the horizontal axis is the note's serial number.

Note two things from Graph 2: the nearly uniform spread of serial number changes and the abrupt end of the data at or near 38386 (the equation shown with an R^2 value of 0.00602 means that the differences show no apparent functional relationship to serial number; i.e. the set is a nearly uniform set of differences as might be expected from random observations). It is unlikely that there is a much larger serial number than 38386 since the mean difference in my observations is just 63.5 serials and 38386 is already 134 serials from the next-to-the-last seen serial which is 38252, the abrupt end in data is clearly seen in Graph 2.

Raphael Thian gives two related pieces of information in his *Register of the Confederate Debt*. First the serial number with the last recorded signature combination for the Type-64 notes is 32900. Second the last observed serial number by Thian was 37607 and he indicates his data are incomplete although he had access



Graph 1



Graph 2

to thousands of Confederate notes. Thus, from this it is reasonable to suppose that 38386 is near or at the end of the issued notes.

A final bit of information may be gleaned from the 606 observed serials. I looked at the last two groups of one thousand serials and counted how many notes there were in each group in my random sampling. I observed the following:

Group of Thousand Serials	Notes Observed
36001-37000	24
37001-38000	26
38001-last note (38386)	9

Thus for these Criswell 489B notes (the last printing from serial 33001 and up) for the range of serial numbers 36001 to 38000 there are on average 25 observed notes per 1000 serials printed. Extrapolating this rate to the range above 38000 and using the fact that 9 notes have been observed above 38000 leads to a predicted

end of the serial range to be $38000 + (9/25) \times 1000$ or 38360. This is 26 serials lower than the actual last observation of 38386. Again this means 38386 is close to the last serial.

I conclude that the pictured note with serial 38386 is near the end of the run for the Type-64 notes. Since there was heavy inflation near the end of the war because it might be the case that the Confederates concentrated more heavily on the higher denominations as the war concluded and there is a chance that this note was amongst the very last issued Confederate notes. Inflation may be gauged from the price of gold in Confederate money which had the following values in 1865 according to a contemporary record that Hugh Shull gave to Pierre Fricke for use in his excellent new book on Confederate currency (see review in this issue).

Date (in 1865)	Value (CSA Dollars to buy one Gold Dollar)
01 January	60
15 January	65
01 February	50
15 February	46
01 March	55
15 March	57
01 April	70
15 April	80
20 April	100
26 April	200
27 April	300
28 April	500
29 April	800
30 April	1000
01 May	1200

In any event the note featured in this article is from near the end of the war and has the highest known serial number for a Type-64 \$500 note. If readers have additional serial number reports I would be pleased to receive them at sfeller@coe.edu.

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The First Bank Notes of Republican Iraq

by Peter Symes, I.B.N.S. #4245

In 1958 the bank notes of the National Bank of Iraq were circulating in Iraq. This was despite the fact that the 'Law of the Central Bank of Iraq No.72/1956,' creating the Central Bank of Iraq, was gazetted on 1 July 1956. This law effectively changed the powers and the name of Iraq's central bank, from the 'National Bank of Iraq' to the 'Central Bank of Iraq.' However, the events of 1958 were to see a monumental change in the rule and administration of Iraq that would lead to significant changes in the bank notes circulating in Iraq—changes that went beyond the title of the issuing authority.

The first event of significance in 1958 was the founding of the Arab Federation between Iraq and Jordan, announced in Amman on 14 February 1958. The Federation united the Hashemite Kingdom of Jordan, under the reign of King Hussein, with the Hashemite Kingdom of Iraq, under the rule of King Faisal II. Both kings traced their immediate families to King Hussein, the former king of the Hijaz. The Arab Federation had numerous aims, including the goals of establishing one parliament, one army, a common customs zone and single ministries of Defence, Justice and

Foreign Affairs. They also planned to unify the currencies of Iraq and Jordan. King Faisal of Iraq was to be Head of State with King Hussein of Jordan being deputy Head of State; although each monarch would retain constitutional authority in their own kingdom.¹ The formation of the Federation was a significant factor in galvanizing opposition to the monarchy amongst nationalist elements in Iraq and probably assisted in promoting action by elements opposed to the monarchy.

In early July 1958 Iraq sent troops to Jordan as a display of force and a show of unity between the two states of the Federation. By this time the structure of a revolution was in place and, as troops passed through Baghdad on their way to Jordan, the revolutionaries took control of the capital in the early hours of 14 July 1958 under the direction of Brigadier Abdul Karim Kassem. King Faisal II, Crown Prince Abdul Ilah Hafidh and Nuri al-Said (Prime Minister of the Arab Federation and former Prime Minister of Iraq) were assassinated during the revolt. The overthrow of the monarchy and the introduction of a republican regime brought widespread changes to Iraq.

Most of the changes wrought on

Iraq are of peripheral interest to this study, but a change of currency was inevitable since all bank notes issued in Iraq carried a portrait of the monarch. The change did take place, but perhaps without the alacrity that might have been expected.

The change in name from the 'National Bank of Iraq' to the 'Central Bank of Iraq' had occurred on 1 July 1956 during the period of the monarchy, but the first notes of the Central Bank were not issued until some months after the monarchy had been overthrown in 1958. The first bank notes issued by the Central Bank of Iraq constituted the eighth series of bank notes issued in Iraq and the notes of this series were released into circulation on 5 February 1959² (although the date of 2 February has also been reported³).

The notes of the eighth series had been ordered some months prior to the revolution that toppled the monarchy. It is not known why there was a delay in introducing these notes. It seems reasonable to expect that notes prepared for the new issuing authority might have been introduced at the earliest opportunity, but there may have been sufficient notes in circulation or there may have been administrative machinations that delayed their



The quarter-dinar note of the first issue by the Central Bank of Iraq. The portrait of King Faisal II is the same as that used on the previous issue by the National Bank of Iraq.



This is the second quarter-dinar note issued by the Central Bank of Iraq. It has the more mature, and final, portrait of King Faisal II.



The front of the quarter-dinar note prepared by the Central Bank of Iraq under the republican regime. The emblem of the Republic of Iraq is used as the main device on the note and as the watermark.



The back of the quarter-dinar note, showing palm trees. This illustration had been in use on this denomination for many years.

introduction.

The eighth series of bank notes consists of two parts, the initial release of a quarter- and a half-dinar note, followed by the release of quarter-, one-, five- and ten-dinar notes. Carrying illustrations of King Faisal II, the quarter- and half-dinar notes of the initial release were exactly the same as the notes of the previous series issued by the National Bank of Iraq, except for the following modifications:

- The title of the issuing authority was changed to 'Central Bank of Iraq'
- The notes continue to carry the signature of Abdul Ilah Hafidh, but his title is now 'Governor' as opposed to 'Governor General,' which was the title of the signatory used on all issues for the National Bank of Iraq
- The quarter-dinar note uses a brighter green

Details of each note are as follows, with reference being made to the catalogue numbers of the *Standard Catalog of World Paper Money* (SCWPM):

Denomination: ¼ dinar
SCWPM No.: 42
Size: 128 x 66 mm
Dominant color: Green
Illustration on back: Date palms.

Denomination: ½ dinar
SCWPM No.: 43
Size: 140 x 72 mm
Dominant color: Brown
Illustration on back: The ruins of the Great Mosque and the Malwiyah Minaret at Samarra.

Although the first two notes issued under this release maintained the portrait of King Faisal II that was used on the previous issue, subsequent notes carried the portrait of a more mature King.⁴ The principal

change to the notes of the second installment of the eighth issue is that they carry the later portrait. All other design features, including the watermark, remain constant with the design introduced for the first two notes issued by the Central Bank. The notes continue to carry the signature of the assassinated Crown Prince, Abdul Ilah Hafidh.

The only modification to any note occurred with the five-dinar note, which was the first five-dinar note issued by the Central Bank. Five-dinar notes of this issue used a brighter red to that used on the earlier five-dinar notes issued by the National Bank. Details of each note are as follows:

Denomination: ¼ dinar
SCWPM No.: 46
Size: 128 x 66 mm
Dominant color: Green
Illustration on back: Date palms.



The face of the republican half-dinar note, showing the common features of the series.



The back of the half-dinar note, showing the ruins of the Great Mosque and the Malwiyah Minaret of Samarra.



The face of the first 1-dinar note issued for the republican administration. This is the only note of this series to vary in signatures and in design.



The back of the 1-dinar note. The statue of King Faisal I, mounted on his steed, which appeared on all issues of the National Bank of Iraq and the first issue of the Central Bank, has been replaced with an illustration of the Lyre of Ur.

Denomination: 1 dinar

SCWPM No.: 48

Size: 153 x 78 mm

Dominant color: Blue

Illustration on back: A statue of King Faisal I mounted on his steed.

Denomination: 5 dinars

SCWPM No.: 49

Size: 165 x 85 mm

Dominant color: Red

Illustration on back: Hammurabi receiving the code of laws from Shamash the Sun God, who was also the God of Justice.

Denomination: 10 dinars

SCWPM No.: 50

Size: 178 x 92 mm

Dominant color: Violet

Illustration on back: A winged Assyrian bull and an Assyrian priest.

Nota Bene: SCWPM No. 47, the

½ Dinar with the final portrait of Faisal II, was never issued, although it is believed to exist as a specimen note.

The 'Immortal' revolution of 14 July 1958 saw the overthrow of the monarchy and the creation of the Republic of Iraq. On 8 August 1958, less than a month after the revolution, the Arab News Agency reported that the Iraqi Government was minting a new currency that would gradually replace the money in circulation.⁵ The report was a little premature in recording official activity, as the law authorizing the introduction of the new 'Republican' currency was not promulgated until six months later. Indeed, not only did the notes issued by the National Bank continue to circulate but, as discussed above, the first notes issued by the Central Bank, with the portrait of the deposed king, were introduced in February

1959, some seven months after the revolution. Undoubtedly the leaders of the revolution would have been keen to introduce a new design for their notes, but the actual introduction of new designs took some time.

Law No. 92 of 1959, which was signed on 27 May 1959 (20 Dhil Qui'da 1378), cleared the way for the new currency to be introduced. The new law repealed all previous Iraqi currency laws and set regulations for numerous aspects of the issue and circulation of currency in republican Iraq. The new law saw the Central Bank of Iraq continue its role as the issuer of currency, although under Article 3 of this law ...

'... currency notes and coins issued under the authority of previous laws and in circulation before the issue of this Law shall be deemed to be of the standard of currency established by Article 2 of this Law until they are cancelled by



The face of the 5-dinar note. While this note (and the 10-dinar note) carry the emblem of the republic of Iraq on the right, the watermark for the two high denomination notes is the 'Symbol of the Revolution of 14 July 1958' (see separate illustration).



The back of the 5-dinar note, showing Hammurabi receiving the code of laws from Shamash the Sun God, who was also the God of Justice. It is the traditional sun representing Shamash that is incorporated into the emblem of republican Iraq.

Republican Ordinance.’⁶

Shortly after the promulgation of this law the ninth series of bank notes issued in Iraq was released into circulation. The notes were issued from 8 July 1959⁷ under Republican Ordinance No. 459 of 4 July 1959⁸. (Republican Ordinances No. 460 of 5 July 1959 and No. 649 of 19 September 1959 authorized the design and introduction of the new coins.)

The notes of the first republican issue carried the same backs as the notes of the previous issue, with one notable exception, and the fronts of the notes are very similar. The principal change in design on the front of the notes is the use of the Emblem of the Republic of Iraq in place of the portrait of King Faisal II. The text on the notes is also modified, with the phrase referring to Law No. 42 of 1947 being removed. The quarter-dinar note also has the border that had originally surrounded King Faisal removed, although the borders remain unchanged for the other denominations.

Republican Ordinance No. 459 describes the new issues, with the common features on the front of each note being:

- the words ‘Central Bank of Iraq’ in Arabic
- the Emblem of the Republic of Iraq at the right, and

- underneath the text for the denomination, in the centre of the notes, is the Arabic text: ‘Currency Note Issued Under the Law.’

The watermark on the notes of the quarter-, half- and one-dinar notes is of the Emblem of Republican Iraq, while on the 5- and 10-dinar notes it is the ‘symbol of the immortal Revolution’ (see description and comment below). The back of each note carried designs similar to the notes previously issued by the National and Central Banks, with the text continuing to be in English. The exception was the 1-dinar note, where the previously used equestrian statue of King Faisal I was replaced with the Lyre of Ur.

The peculiar wording of Article 4 of Ordinance 459, which authorized the introduction of these notes, states: ‘The notes provided for in this Ordinance shall begin to be used on any date preceding 14th July 1959.’ The Ordinance was signed on 4 July 1959 and it is understood that the notes were issued from 8 July 1959 (see above).

The notes were initially signed by Nadhim al-Zahawi and then by Abdul Latif al-Shawaf. The 1-dinar note was subsequently signed by Khayer al-Din Haseeb. Saleh Kubba then signed all denominations except the 1-dinar note.⁹ The individual specifications of these notes are:

Denomination: ¼ dinar

SCWPM No.: 51

Size: 128 x 66 mm

Dominant color: Green

Illustration on back: Date palms.

Signatures:

- Nadhim al-Zahawi
- Abdul Latif al-Shawaf
- Saleh Kubba

Denomination: ½ dinar

SCWPM No.: 52

Size: 140 x 72 mm

Dominant color: Brown

Illustration on back: The ruins of the Great Mosque and the Malwiyah Minaret of Samarra.

Signatures:

- Nadhim al-Zahawi
- Abdul Latif al-Shawaf
- Saleh Kubba

Denomination: 1 dinar

SCWPM No.: 53

Size: 153 x 78 mm

Dominant color: Blue

Illustration on back: The Lyre of Ur in the centre, while to the lower left and right are depictions of the statue of the Lion of Babylon.

Signatures:

- Nadhim al-Zahawi
- Abdul Latif al-Shawaf
- Khayer al-Din Haseeb

Denomination: 5 dinars

SCWPM No. 54

Size: 165 x 85 mm

Dominant color: Red

Illustration on back: Hammurabi



The face of the 10-dinar note, which was the highest denomination issued in Iraq since the abolition of the Iraq Currency Board.

Very little of the design on the notes of this series alter from those of the previous series, except for the emblem of the republic replacing the portrait of the king, slight modifications to the text, and the change in watermark.



The back of the 10-dinar note, showing a winged Assyrian bull and an Assyrian priest.

receiving the code of laws from Shamash the Sun God, who was also the God of Justice.

Signatures:

- a) Nadhim al-Zahawi
- b) Abdul Latif al-Shawaf
- c) Saleh Kubba

Denomination: 10 dinars

SCWPM No.: 55

Size: 178 x 92 mm

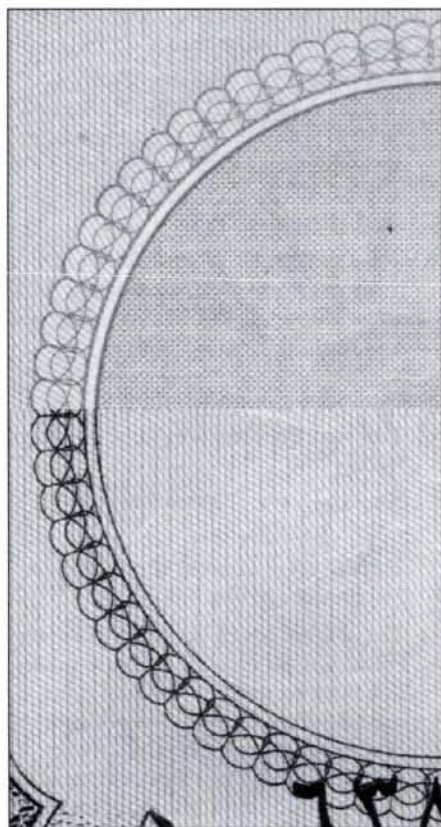
Dominant color: Violet

Illustration on back: A winged Assyrian bull and an Assyrian priest.

Signatures:

- a) Nadhim al-Zahawi
- b) Abdul Latif al-Shawaf
- c) Saleh Kubba

The watermarks on the notes in this series are peculiar in that two different emblems are used. On the three lower-denomination notes the Emblem of the Republic is used, whilst on the two higher denominations the 'symbol of the immortal Revolution created by Law No. 101 of 1959' is used. As the Emblem



of the Republic is also used as the principal design feature on the front of the notes, it is easy to see its form, but finding a reproduction of the 'symbol of the immortal revolution' is a little more difficult. The following descriptions are taken from official notices in the *Iraq Weekly Gazette* (printed in English).

Law No.57 of 1959 introduced the 'Emblem of the Iraq Republic' and Article 1, 'Description of the Emblem,' is as follows:

'The Emblem of the Iraqi Republic shall consist of a circle from which eight beams diffuse. Each beam consists of three stretchings, the color of golden yellow. Between every two beams a deep red projection of a star emerges. Amidst the circle a blue area exists. In the centre of which there is a golden spike surrounded by a black wheel with eight rectangular projections at the inner side, encircled by a white ring that extends till the black circumference. In the middle of this white ring there is an Arabic sword that embraces the wheel at the left hand-side, and a Kurdish dagger that embraces it at the right hand-side. Between their two tops the phrase 'THE REPUBLIC OF IRAQ' shall be written in Kufi writing, and between their hilts there is written the phrase 'JULY 14' and '1958' underneath, in Kufi writing, too. The color of the sword, the dagger and the Kufi writing is black.'

The emblem is an interesting concoction of symbols, of which the principal feature is based on ancient Akkadian symbols. Two of the deities in Akkadian religion were Shamash, the sun god, and Ishtar, the moon goddess. As the sun god, Shamash was represented by a symbol that consisted of a four-pointed star with three wavy sunbeams placed between each pair of points on the star. (Shamash, by the way,

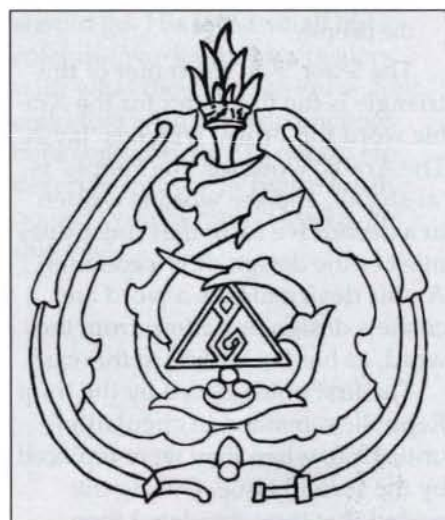
This detail shows portions of the area over the watermark of two versions of the 1-dinar note of the 'first' republican issue. The top section is from the first variety and the lower section is from the second variety. (See the article for specific differences.)

was also the god of justice and it is he who is represented on the back of the 5-dinar note giving the legal code to Hammurabi.) Ishtar was represented by an eight-pointed star. Therefore the eight-pointed star on the emblem of Iraq is a combination of these two symbols: the eight points of Ishtar's star and the wavy sunbeams of Shamash's sun. Officially, under the decrees of the Iraqi Republic, the sun represented:

- a) The liberty, which Iraq regained by the July 14 Revolution by the time of sunrise
- b) The Emblem of Justice that the Ancient Iraqis adopted before Christ
- c) Naming Iraq after its old name 'ARAQI' which denoted 'the country of the sun.'

The eight-pointed, or 'octagonal,' star officially denoted 'the Arabic star which is used in Arabic architecture' and identified Iraq as part of the Arab Nation. The red color of the star denoted the Iraqi Revolution of 14 July.

The Arabic sword and the Kurdish dagger were symbols chosen to unite the two peoples who inhabited Iraq. The 'golden spike' is in fact an ear of wheat and represented agriculture and life, while the black



This is the 'Symbol of the Revolution of 14 July 1958' and it was intended to replace the use of the royal crown in military insignia. It is used as the watermark on the 5- and 10-dinar notes.

wheel with projections is evidently a cog, as it represents industry.

Law No.101 of 1959 implemented 'The Innovation of the Symbol of the Revolution of 14 July 1958 (The Eternal Iraqi Revolution).' This symbol was introduced to replace of the crown that had appeared on previous Iraqi emblems and badges used in the armed forces; although it could also be used as required by other orders and regulations. Thus, the symbol is predominantly used in the context of the military and its use on the bank notes is slightly incongruous. The description of the symbol is in Article 3 of the law:

The Symbol of the Revolution of 14 July 1958 (the Eternal Iraqi Revolution) shall consist of the word "the People" embraced on the low left part by an Arabian Sword and on its right by a Kurdish dagger. At the top of them shall be the 14th July Torch which inspires the people [with] the strength of their rapid advance and which symbolizes freedom which the people gained back on 14th July 1958. "The people", the sword and the dagger, and the 14th July Torch all shall form an oval relief ornament. In the middle of the ornament, an equilateral triangle, in the inside of which the character "J" is written in the Koofi Script as symbol of the strength of the army and its incorporation with the strength of the people.

The letter 'J' in the center of the triangle is the first letter for the Arabic word for 'army,' which is 'Jaysh.' The Arabic word for 'the People' is 'al-sha'ab' and the word is written in a decorative form that constitutes most of the design. It is a common Arabic device to take a word and create a design or pattern from the word, as has been done in this case.

The first notes issued by the Iraqi Republic remained in circulation until 1968, when they were replaced by the second issue. During the period that they circulated there were just a couple of subtle changes made to the notes. The notes of the initial issue, signed by Nadhim al-Zahawi, carried no security thread.

However, all subsequent emissions of these notes—which carried the signatures of Abdul Latif al-Shawaf, Saleh Kubba and Khayer al-Din Haseeb—included a security thread which ran through the notes to the right of centre.

The second subtle change occurs only in the 1-dinar note. When this note was first issued (with the signature of Nadhim al-Zahawi), the border patterns encompassing the watermark and the 'Emblem of the Iraq Republic' were light blue and the vertical blue lines that covered the rest of the note, as an under-print, were excluded from the border pattern and from the circle containing the watermark. In fact, the pattern in the area over the watermark was constructed using small noughts and crosses. (This colouring and representation of the pattern replicated the design that was on the earlier issues of the Central Bank of Iraq and the National Bank of Iraq.) On subsequent issues, the pattern encircling the watermark and the 'Emblem of the Iraq Republic' were consistent with the under-print on the rest of the note, where dark blue lines define the border and the vertical blue lines can be seen within the pattern of the border and within the circle containing the watermark.

Students of Iraqi notes tend to break Iraqi bank notes into various groups. Typically a major break is made between the issues under the monarchy and those under the republic, or between the issues of the National Bank and those of the Central Bank. As it transpires, all issues of the Central Bank occurred after the 'Immortal' revolution and therefore there is no temporal separation between these groups, although it is difficult to comprehend that the first bank notes issued by the republican regime consisted of notes bearing the portrait of the assassinated king. However, while the first notes issued under the republican regime carried the portrait of the king, it is those that carry the Emblem of the Iraqi Republic that

are usually regarded as the 'first' republican issue.

A reasonably simple series, the 'first' republican issue contains one of the prettiest notes ever to be issued—the green quarter-dinar note. It is less cluttered than other notes in this issue and the clear, crisp lines of the green intaglio print are set off beautifully by a multicolored under-print. For this note alone, the series is worth collecting.

Thanks:

Layth Al Muderis and Haider Al Saffar have assisted with aspects of this study and their input has been very welcome.

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Endnotes

- ¹ *Keesing's Contemporary Archives*, page 16017
- ² *Iraqi Currency – Development stages – 1997*, page 48
- ³ *Bank Notes & Coins in Circulation In The Republic of Iraq* 1960
- ⁴ There were seven portraits of King Faisal II used on all Iraqi bank notes. The portrait used on the first notes issued by the Central Bank of Iraq was the sixth portrait. The second issue by the Central Bank carried the seventh and final portrait. (The King

was 23 years old when he died and this may have been his last official portrait.)

- ⁵ The *Times*, 9 August 1958.
- ⁶ Notes that did not bear the Coat of Arms of the Republic of Iraq were withdrawn from circulation under Republican Ordinance No. 415 of 1960. The notes lost their legal tender status on 6 January 1961, and this gave just over six months warning, as the Ordinance was signed on 2 July 1960. However, this period of time was evidently insufficient to complete the withdrawal as, on 4 January 1961, Law No.1 of 1961 allowed officials of the bank to accept old notes and coins until the end of office hours on 31 January 1961.
- ⁷ *Iraqi Currency – Development Stages – 1997*, page 48
- ⁸ *Laws Regulations and Ordinances*, page 62
- ⁹ Notices from the Central Bank of Iraq advised the imminent introduction of the half-dinar notes with the signature of Saleh Kubba in *The Weekly Gazette of the Republic of Iraq*, No.44 1 November 1967 (originally published in the *Waqayi' al-Iraqiya* No.146 of 4 September 1967) and of the ten-dinar note with the same signature in the *Gazette* No.49 of 4 December 1968.

Book Review

Brilliant Listing of Ukrainian Notes

reviewed by Alan M. Cole, I.B.N.S. #2256

Eastern Europe is among the oldest domains of paper currency research and cataloguing. The last eighty years has seen five major commentaries on the banknote issues of Ukraine. As an independent study, that history suffered interruption during seventy years in which Ukraine was an autonomous republic of the Soviet Union.

Now, in 2005, Dmitri Kharitonov has published his second specialised catalogue: *Ukrainian Paper Money*, succeeding all previous listings of this national fiscal history. Collectors in this field, as well as many outside will be impressed with this color-illustrated volume. Kharitonov's earlier work, *Jewish Paper Money in Russia* is already widely appreciated. It gives me satisfaction to review this latest Ukrainian survey as well.

Neat and pleasant to handle, this 112-page volume has sharp focus in print and picture, whilst informing in explicit detail. It lists every note and variety emitted by the independent Ukraine of 1917-1920, German occupied Ukraine of 1942, and the modern Ukrainian state from 1991 to the present. In effect, it describes over three hundred bank notes from extremely common to extremely

rare, illustrating 160 of them, including every design type.

Following a helpful introductory text in Ukrainian and English, fullest bilingual description of every issue is given, with a competent market evaluation (Euro unit) in VG, VF and UNC grades.

For the numismatic researcher's library, this book is a prize not to be missed, of impeccable accuracy and compelling historical interest. For all who are eager to assess and update data offered in Pick Standard Catalogues on Ukrainian notes, you may take confidence in Kharitonov's work as current authority in this field. It will help to standardize pricing against wild auction or E-bay estimates.

Located in Kiev and Prague, Dmitri Kharitonov (I.B.N.S. LM-107) joins a small army of numismatic authors pointing the way for our time in which smart cataloguing should go. His latest small but splendid work provides dealers with what they need to know, and collectors with clear distinctions between confusing varieties. He deserves our warm praise for this book. If you like good books, get this one!

The Internet address for the I.B.N.S. web site is <http://www.theIBNS.org>

Rachel Notes

Remembering Leo May

by Rachel Feller, I.B.N.S. #8444

This column is going to be a hard one to write, but I couldn't possibly think about paper money without missing Leo May.

Anyone who met Leo May understands this. He was a jolly, Santa-like figure who inspired smiles from everyone who passed his table. Leo was a stock figure for me at shows. I always made a point of stopping by his table during my first round with my father.

When I was very small, Leo was a delightful person. He always had some sort of numismatic treat for me, as well as a mischievous glint in his eye. When I was small enough to be very shy still, Leo could get me to talk. He would tell me stories and let me have a "treasure" from his junk pile.

As I got older, Leo became an entrepreneurial assistant. I remember that, at thirteen, he would pay me to clean the glass on his cases. When I went to Memphis that year, I brought along my friend Stacey. She also got paid to clean his cases. In fact, she and I both did quite well between his cases and the cases at the tables nearby. My happiest memory from that year, which must have been 1994, was a late night conversation in the restaurant in the hotel lobby. Stacey and I sat with Leo May and Neil Shafer late into the night. They alternated telling stories, teasing one another, and talking about collecting. I will always treasure that memory, and wish very much that I had a transcript of the conversation. I remember laughing and laughing, and feeling so lucky to have such great friends.

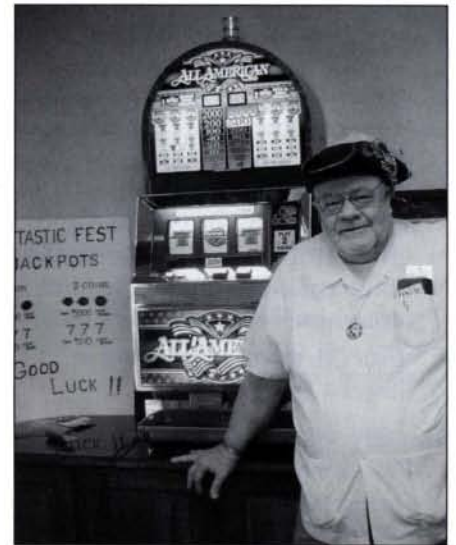
The last time I saw Stacey, we hadn't spoken in years. Our very

good middle school friendship turned into a casual friendship in high school, and by college we had lost touch. I ran into Stacey one weekend when she and I both happened to be in town. She called me and we met up at a bar. We only spoke briefly—it was very busy, and there were a lot of other old friends there. In that brief conversation, in a crowded Iowa bar, she asked about Leo. After eleven years, and with all the other questions that she and I could ask one another, Leo came up first. That is the kind of person Leo was. He made such a positive impact on everyone who met him, that he remained in their hearts from then on.

As I got older, Leo would tease me about boys. He would ask about school, and when I missed Memphis so I could graduate from college, Leo sent me a commemorative plush owl of congratulations.

The last few times I saw Leo, he spoke to me as an adult. He asked about the book my father and I were working on, and we carried on conversations where I felt respected and appreciated. Looking back, it is so admirable that Leo was always able to act the right way for the right age person. I have known him for a significant portion of my life, and he has always treated me in a way that made me feel welcomed. At the same time, throughout my time knowing Leo, I can also say that I always adored him and looked forward to seeing him at the Memphis show each year.

At the Memphis meeting last year, Leo was very much missed. I was very sad to hear he was ill, as we all were. At the M²C² meeting,



Leo May at the Port Clinton MPCFEST, March 2005

Leo was present via cell phone. We all heard his words projected from the phone through the microphone system, as he told us how much he wanted to be there and wished us all well. He was such an important figure to all of us as a community of collectors, and it brings tears to my eyes just remembering how I sat in that meeting, hoping Leo would have an easy recovery.

I know that many people feel similarly to me, and I am choosing to share my experience of Leo because I admired and enjoyed him so very much. Memories are being shared through the internet, in print, on telephone, and in person. I was glad to read that the memorial at FUN was well-attended and that good stories were shared.

I am including this segment from Larry Smulczenski. I remember hearing stories from Leo about his exploits as Santa Claus. One story in particular had to do with a woman

and her grandfather, and I wish I remembered that tale. It was very touching, and if anyone has any idea what I'm talking about, I'd love to have it retold to me. However, I really want to share a nice memory to end this column, so I am including Larry's very well written record of how Leo would play Santa at restaurants.

"Leo always went dining with that red ball cap on his head that had the plastic face of Santa centered above the bill and he always had the gold chain around his neck with the bezel containing the enameled medal of Santa Claus.

"These were a must where ever he went and he always was aware of the kids that were dining in the restaurant. After he polished off his meal, whether it be breakfast, lunch, or dinner, Leo would choose a family that was dining with well-behaved children. He would go to the table and ask the parents if he could talk to the youngsters. If they approved, he would ask if they were happy with the presents that they received last Christmas. He wanted to know if they had continued to be good and if they would be writing a letter to Santa this coming Christmas.

"After further questions about school and other activities, he would compliment them and their parents about the children's courteous dining manners.

"He would say that he enjoyed his meal more when he didn't have



The memorial service for Leo May at FUN 2006

rowdy, non-behaving youngsters in the area. Leo would then take uncirculated two-dollar bills from his notebook and give one to each of the kids. I have seen him give away a whole lot of two dollar bills.

"However, if there was a group that was loud, carrying-on and annoying, they got a different treatment. Somehow, Leo was always able to attract their attention. He would pull the small notebook from his breast pocket, wet his finger, leaf through the pages of his notebook, shake his head from side to side and then make a notation. Strangely

enough, there was usually a great improvement in the decorum at that table. Nothing needed to be said. In a number of cases, when we returned to that same restaurant the next day, we had glowing reports from the waitresses about how the manners of those young diners improved."

Leo was a rare gem, from his tri-cornered hat to his warm smile and thoughtful nature. I would like to close this by saying how very sorry I am to Leo's family, as well as the rest of his friends.

Minutes of the meeting of the IBNS Executive Board, 01 October 2005, London

The meeting was called to order by the chairman, 1st Vice President Carew at 7:32 PM on 1 Oct 2005 at the Bonnington Hotel, London. Members present were 1st VP David Carew, General Secretary/Director Clive Rice, Directors Simon Biddlestone, Clyde Reedy, Joel Shafer and Hans Van Weeren, and European Librarian Evzen Sknouril. Visitor present was Life Member Margaret Spick.

1st VP Carew requested that Director Reedy take the minutes of the meeting. Reedy agreed. Reedy advised the attendees that the minutes would be taken in accordance with guidelines for minutes as established in Roberts Rules of Order, a copy of which had been shown to and discussed with the chairman. The chairman indicated that he was agreement with this, and instructed Reedy to proceed in that manner.

Director Reedy proposed the **motion** that the minutes of the 18 June 05 Executive Board meeting in Memphis as published in IBNS *Journal* Vol. 44, No. 2 be approved. **Passed.**

Director Reedy pointed out that at its Memphis meeting the board did not re-specify which of the appointed offices entitle the incumbent to *ex-officio* membership on the board as required by Article IV, Section 5 of the new bylaws which were adopted there. Reedy proposed the **motion** that the additional appointed offices which entitle the incumbent to *ex-officio* membership on the board are (1) the awards program manager and (2) the advertising manager. **Passed.**

Director Rice proposed the **motion** that Director Reedy be appointed to the position of 2nd Vice President made vacant by Mr. Carew's accession to 1st VP. Citing the expressed desires of President Symes on this matter, Reedy declined.

Director Shafer proposed the **motion** that Dr. Paul Walters be appointed to the position of 2nd Vice President. **Passed**

Director Reedy and European Librarian Sknouril jointly proposed the **motion** that Roberto Cacciamani be appointed to fill the director position made vacant by the resignation from the board of Tony Pisciotta. **Passed**

Director Reedy proposed the **motion** that Brian Giese be appointed to fill the director position made vacant by Dr. Walter's accession to 2VP. **Passed**

Director Reedy proposed the **motion** that Robert Brooks is removed from the position of US Auctioneer. **Passed**

Director Reedy proposed the **motion** that the Executive Board directs Robert Brooks to transfer all auction funds under his control to the IBNS Treasurer no later than 15 October 2005. **Passed.**

Director Rice proposed the **motion** that the Executive Board directs Robert Brooks to present to President Symes on or before 31 October 2005 a full accounting of all auction funds, auction material and associated auction activities. **Passed**

Director Shafer proposed the **motion** that Auctioneer Hunt conduct an IBNS auction during the 3rd quarter of 2006. **Passed.**

Director Rice proposed the **motion** that IBNS dues are increased by 10% (ten percent) effective 1 Jan 2006, with prepayment at the current rate schedule not permissible. **Passed.** (NB- new dues schedule is shown as an appendix to these minutes).

European Librarian Sknouril presented to the board an excellent IBNS European Library catalog. He then gave an extensive and detailed verbal report (which he recorded with permission of the board), and stated that he would submit it in writing at a later date.

Director Reedy proposed the **motion** that the board reaffirms the instructions issued on 24 June 2005 by Director Vostal to the European Librarian, and that henceforth the 2nd Vice President shall exercise the executive oversight assignment given to Dr. Vostal by the board in Memphis. **Passed.**

Director Rice proposed the **motion** that the IBNS European Library is for the exclusive benefit solely of IBNS members

and is not to be used by any person who is not an IBNS member in good standing. **Passed**

European Librarian Sknouril asked to be excused and departed the meeting.

Chairman of the Nominating Committee Reedy reported that at least one candidate has been nominated, seconded and accepted nomination for each of the three presidential offices and 7 regional directorships. Ten (10) candidates for the six (6) elective at-large directorships have been nominated, seconded and accepted nomination.

1st VP Carew reported that there have been but a few nominations for the next IBNS Bank Note of the Year, and requests that a call for additional nominations be put out to the membership.

Director Reedy proposed the **motion** that the Executive Board expresses its appreciation to and full confidence in Clive Rice as General Secretary of the IBNS **Passed**.

The meeting was adjourned at 1044 PM.

Minutes taken and transcribed by Clyde M. Reedy, Director

APPENDIX to Minutes of the meeting of the IBNS Executive Board, 01 October 2005, Memphis

IBNS DUES SCHEDULE EFFECTIVE 01 JANUARY 2006

US	\$
Regular Membership	\$33.00
Family Membership	\$41.00
Junior Membership	\$16.50
Life Membership	\$650.00
UK	Pounds Sterling
Regular Membership	£18.00
Family Membership	£23.00
Junior Membership	£9.00
Life Membership	£360.00
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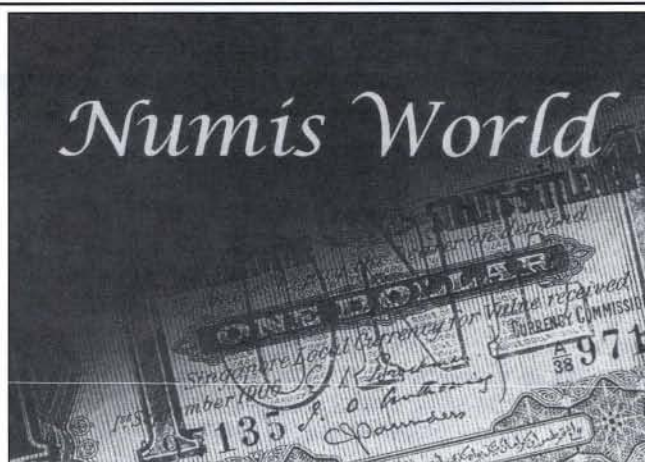
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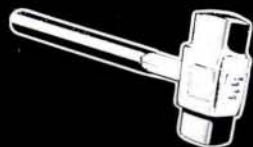
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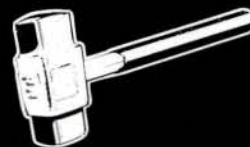
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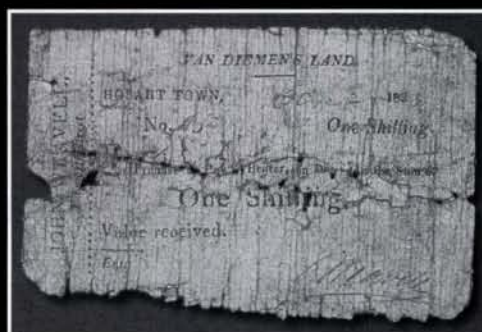
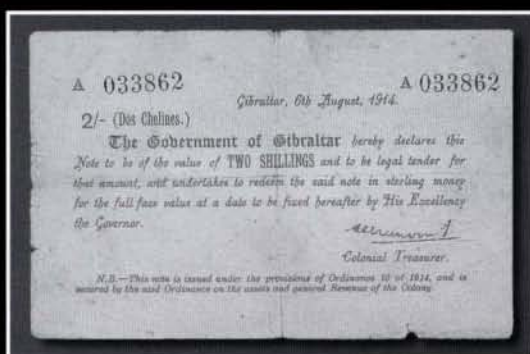
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